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## LETTERS

### Expatriates Scandalized

To the Editor:

The Committee for American Artists in France, chosen by the artists for the sole purpose of realizing a show after the cancellation of a previous exhibition, feels that it must clarify certain information that has recently appeared in your magazine. It resents the scandalous and inaccurate reporting of the situation here in Paris. As stated in our prospectus, the forthcoming exhibition will take place not as a protest to any group or organization, but as a justification of our belief in ourselves and our art. Since we are artists, our most forceful expression must be our work rather than words of indignation and condemnation. We do believe that we can achieve an exhibition of merit and of interest, and it is only with this exhibition that we will have a voice.

We did believe that Mr. Sawyer was sympathetic toward the American artists in France, and did not hesitate to ask him to be a member of the jury along with M. Charles Estienne, M. Michel Tapie, M. Pierre Courthian and M. Jacque Lassaigne. The article that Mr. Sawyer wrote in the March 15 ART DIGEST was received bitterly by all artists concerned here in France, for it was much more the work of a police reporter than that of an art critic.

The prize money that was supposed to have been available, according to the article, has never been offered to the committee.

The committee never promised Mr. Sawyer or any reporter any written and signed statement of facts. The only people the Committee are responsible to are the artists they represent.

At no time in the two months the Committee has been in existence has it been incoherent. It has followed the policy and action as prescribed by the majority of artists. The proposal to realize the original jury of Jean Cassou, Edouard Goerg and René Huyghe fell through due to existing official policies. Therefore the Committee, on behalf of the artists, was obliged to invite a new jury and secure a private gallery. In doing this, the Committee had the full sympathy of all officials concerned and in no way was there any "scandale." The press, English and French, is "fanning no fires" and all has been quiet since the first week in February, after the cancellation of a proposed exhibition.

Mr. Sawyer was asked by the Committee to explain the article that appeared in ART DIGEST March 15. In his letter to us he states that he has been the victim of misquotes and abridged text. The importance Mr. Sawyer gives to himself in his article, as the only man in Paris who might be able to avoid "aesthetic mayhem" and save the situation, is news to everyone here. Actually this war that Mr. Sawyer dreamed up between the artists and officialdom with himself in the middle as mediator, did not and does not exist.

Three hundred and forty paintings were submitted by 123 artists to the jury. On April 2 the jury met and selected 35 paintings representing 31 artists. The exhibition will open April 24 at Galerie Craven, 5 Rue de Beaux-Arts, Paris.

LAWRENCE CALCAGNO  
DON FINK  
WILLIAM WALDREN  
WALLACE REISS  
RAYMOND P. HARRIS  
BERT C. GORE

*The Committee for American Artists in France  
Paris, France*

April 15, 1953



Fernand Léger's *The Siphon*, 1924, from the collection of Mr. and Mrs. M. E. Culberg of Chicago, is being exhibited in a major one-man retrospective which opened early this month at the Art Institute of Chicago (see page 9). The exhibition will later be seen in Chicago and in New York.

# ART Digest

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## NEXT ISSUE

Guest editor of the May 1 issue: Francis Henry Taylor, director of the Metropolitan Museum of Art. His theme: reflections on a recent European trip. To be covered in the coming issue, two major museum perennials: the Whitney's watercolor and drawing annual, and Brooklyn's print annual. Also on the schedule: a selection of comments from the symposium on "Art and Morals," scheduled to take place at Smith College on April 24 and 25. Held over: the Graham Sutherland profile by William Gaunt.

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## THE REFLECTIVE EYE

by Otis Gage

### The Success of the Failure

Gauguin said that "nothing resembles a daub so much as a masterpiece." It has taken us a terrible half-century to arrive at the point where nothing resembles a masterpiece so much as a daub. What is it that has made the crude, the clumsy, the old, the worn so attractive? Why do we search out the primitive and the childish? Why have we come to admire the sketch, the fragment—even the failure? Certainly rough, unsophisticated expression always has its portion of interest; what is confounding is that it should have so completely captured the imagination after the burst of technical brilliance at the end of the 19th century.

Giacometti, a skillful workman when he wants to be, uses a spoon to drip plaster on his fragile armatures, and chips away at his sculpture with a rusty pen-knife. He once said to me: "These thin figures of mine can never lead anywhere. They are a dead end. They are all *ratés*, flops. But on the other hand I couldn't stand a successful piece of sculpture around here. I used to make successful sculpture, but I can't remember how I did it. Anyway, I can't imagine doing it now."

Giacometti's recent sculpture is one of the most moving evidences of our time; it has the immediate appearance of an archaeological specimen corroded by centuries of burial in the earth; it comes dangerously close to looking like wax drippings. Jackson Pollock partakes of the recently fashionable esthetic of the paint rag. DeKooning's new paintings are monuments of confusion. Many of the younger painters plunge into the most complicated areas of painting without ever having learned their craft; they begin where they should end.

What is the meaning of this flight from tradition, from skill and excellence? Or has it become impossible to paint well? Have the skills been lost? Skills do get lost in the shuffle of history, and we stand in danger of losing ours. But we are still close enough to our sources to have to look elsewhere for the causes of our new romanticism of incompetence.

In America, the genius for the beautiful, the new and the shiny has been turned to the making of machines. Machines have become the repository of all the crafts demanding training, excellence and precision; and our tendency to go to extremes has led us to use the arts as the vessel for all that is imprecise, human, temperamental. Lately we have come to mistrust the works of our consciousness. We have secretly come to hate the logic of perfection that leads to perfection, and that, in recent years, has led to the perfection of shiny instruments of boredom and death. Our lack of equilibrium has made of the dripping and dragging of paint a means of expression for our disinherited humanity.

Europe has its own reasons for mistrusting efficiency: two mechanized wars have wiped out many men, embittered an ancient humanism, shortened the cultural perspective, and shaken the optimism of a machine age. Two wars lie between Brancusi and Giacometti.

In fleeing from the machine and the terrors of the man-made world, we have plunged into the dimly lit corridors of man's own psyche. In a situation where art is used to explain the psyche, express the psyche, and heal the psyche of the modern man, criticism of art is pointless, and standards of art are non-existent. Every least gesture of the brush becomes a revelation, and our pessimism regarding the psyche is such that, the cruder the gesture, the greater the revelation. At this point failure quite naturally becomes success.

Since it is easy to fail, it is easy to paint: that is the meaning of "anyone can paint." Democratization of the arts has turned everybody into an artist, and has made the artist an unwelcome stranger at the party. Art, which has always been an exercise in definition, refinement and construction, has become merely exercise.

There is no *a priori* objection to any technique, any means, or any ends.



DEKOONING: *Woman No. 1*

But there is the *a priori* hope that art be the domain of a human glory. The crudeness of Giacometti's manner is only an apparent one. He comes out of a refined European tradition of which he is a part; for all the tragic aspect of his recent work, it is a human tragedy that he demonstrates, dramatizes and ennobles. His invention is not the strident product of frustration in the face of a high tradition; nor is it an irresponsible game played with his back to tradition. Its importance lies precisely in the fact that he has extended his tradition while treating a difficult theme by extraordinary means.

It used to be thought that the artist was a person with a special gift of the hand and of the heart. It was thought that this gift imposed a responsibility, and that this responsibility lay somewhere between that of a priest and that of a scientist. But it has become dangerous to raise these issues at a time when art has become a domain for self-expression and a technique for therapy. The question of talent would only induce a sense of shame; the question of responsibility would add an unbearable burden.



## A SEE CHANGE

by Hubert Crehan

### Woman Trouble

Willem DeKooning's new *Woman*\* needs more than a single look and I've been around to see her several times. Not that she's much to look at—"a rag, a bone, and a hank of hair"—but she's Bill's girl. Frankly he's had his hands full getting her down on canvas. That is not to say, however, that the urge to make a work of art of the *Woman* was not upon him; but in the struggle he was apparently beguiled into the notion that passion is a substitute for the intelligence and love which are the requisites of art.

These paintings of the *Woman* are, in the strictest sense, monstrous—half symbol, half fact. They are too closely coupled with the emotions of practical life; like the shamelessly self-expressive personages of a dream, they are psychological rather than iconographic symbols. In creative work of great energy and abandon there is always the threat that the psychological implication will enthrall the attention; in these *Woman* paintings the threat is carried out—there is no telling where psychology leaves off and art begins.

Art is not emotion, but emotion once removed: that is, the idea of emotion. A painting should seduce the eye—and the mind—to lose itself in the sheer appearance of the work, to contemplate its pure sensory qualities without semantic intrusion. The work of art should lead to illumination rather than explication.

DeKooning has feelings and ideas about the *Woman*, but he has not fused them. He has been traumatized by the subject: a fatal mistake for an artist, art and psychology being mutually exclusive. Striving after an apocalyptic vision of the *Woman*, he has produced for us a Medusa and for himself a dilemma. I believe this dilemma results from his tactic of returning to the subject after his earlier divorce

from it. He can't paint without the *Woman*, yet he can't connect with her.

This attempted reconciliation raises a question: has DeKooning given himself a decent chance to handle the idea of *Woman* by re-introducing the subject? The *Woman* is too awfully present. Does DeKooning, or any painter today, especially an artist who has previously jettisoned so many of the banalities and the associative encumbrances of the subject, does such an artist need an image to express an emotion in his work, even an emotion about *Woman*? Are we on the scene of a reaction? Is our revolution in painting imperiled so soon?

William Saroyan said recently that in literature "what's important comes through despite the words." In my experience with these *Woman* paintings, I have found that despite the image, despite the paint (it is applied with a contemptuous, overriding, almost orgiastic impulsiveness; the color is raw when it isn't ugly) something does come through.

What comes through is the old story of the trouble *Woman* has made for artists. Cézanne was tormented by her; Renoir was often merely carnal in celebrating her; Van Gogh cut off his ear for her; Matisse indulged her. These men shared the same sentimental tradition and problem—and essentially the same *Woman*.

But DeKooning is struggling with a different *Woman*: the new American *Woman*, a formidable type, who is in the avant-garde of her sex in the contemporary world. She is as yet in a plastic state, obscure to vision, shocking when we occasionally glimpse her shape; but one fine morning, when all the wires are connected, maybe she will become electric. (Already in the air a sharp ear can hear the hum of a new polarity.)

DeKooning responds to *Woman* ambivalently: with an emotion of desire-fear—it's written all over the canvases. His conception of her is no idyll of longing and reverie as in Cézanne; in it there is no lust for the flesh as in Renoir; no desperation as in Van Gogh; no comfortable eroticism as in Matisse. In DeKooning's version (I am not deceived by those hostile eyes or those wicked mouths), a libidinal quest, unfixed by any clear image or aim, comes through with the disarming candor of a great, free-floating passion. Over-ripe, amorphous, this creature of his is at the end of something. What will she become? for there is, even in her mutilated state, the illusion of becoming. Her shapelessness verges on a state of metamorphosis.

Seeing this harridan reminded me that not so long ago, in the beginning of the modern world's anguish, Rimbaud cried out that "sex has got to be reinvented." For us Americans the word invent has an easy and familiar ring. Perhaps it's up to us to reinvent something as old as sex.

All that can be reinvented, of course, are feelings. We look to the artist to show us new forms of feelings. Out of the chaos of human experience, through



CRANACH: *Eve*

his discoveries he brings some order, some form into existence; he breathes the semblance of life into his work. Art must be a wonder of poise and newness of feeling that takes us beyond ourselves. But DeKooning, instead of striking forward to connect with his theme, has reeled and turned back to look for the *Woman*.

Great creative expression in the arts is always an exploration into the unknown, and the artist in the vanguard, way out in front, can get lonely or hysterical; the inclemencies of the experience may drive him back to snug and familiar surroundings.

DeKooning was out there in the unknown not so long ago, connecting with something new, something wonderful; but now he's back home again, reworking the image—and he hasn't connected.

"Only connect. . . ." E. M. Forster puts this motto at the beginning of his novel, *"Howard's End"*—a watchword that we should keep repeating under our breath as religious people do those short prayers called spiritual ejaculations. "Only connect . . ." in life and in art.

\*Willem DeKooning's six large paintings and group of sketches on the theme of "The Woman" were recently shown at the Sidney Janis Gallery in New York. A review of the exhibition appeared in the April 1 issue. Illustrated on the facing page is WOMAN #1, one of the canvases on the theme.

RENOIR: *La Grande Baigneuse*



# KNOEDLER

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## WHO'S NEWS

One of the nation's leading figures in art, **John O'Connor, Jr.**, associate director of fine arts at Carnegie Institute, Pittsburgh, will retire May 1 after 34 years' service there. O'Connor started at the Institute in 1920 as business manager in the fine arts department and served there with three of its directors: the late John Wesley Beatty, Homer Saint-Gaudens (now director emeritus), and Gordon Bailey Washburn, present director.

New associate members in the National Academy of Design are: **Xavier Gonzalez**, New York; **John Koch**, New York; **William R. Leigh**, New York; **John Taylor**, Woodstock, N. Y., (painters in oil); **Raoul Josset**, Dallas, Tex.; **Joseph Polla**, New York, (sculptors); **John Heagan Eames**, New York and **Nora S. Unwin**, Peterborough, N. H., (graphic artists); **Phil Paradise**, Ariz., (aquarellist).

Visiting critics this summer at the government school in Fontainebleau, France, will be painters **Alfred Manessier** and **Maurice Esteve**. American students there will receive studio instruction from painter **Henri Goetz**.

Visiting artist at the University of Michigan, Ann Arbor, from June 29 to July 10 will be **Ralston Crawford**.

San Antonio art critic and painter, **Amy Freeman Lee**, has been elected a member of the American Society for Aesthetics, a national organization of professionals in the field of esthetics.

**Alan R. Solomon** has been appointed director of Cornell University's new Andrew Dickson White Museum of Art. The museum will open next fall.

The \$100 Stewardson sculpture prize at the Pennsylvania Academy of Fine Arts went to **Rosalie Kaplin**, academy student and resident of Philadelphia. Honorable mention in this, the 53rd competition, went to **Philip Fowler** also of Philadelphia.

Before her recent departure for Formosa **Mme. Chiang Kai-shek**, wife of the Chinese Nationalist president, promised to paint a large landscape which she will present to her alma mater, Wellesley College in Massachusetts.

A library to meet the needs of artists and architects is being organized by **Richard Shepherd** who has joined the staff of the department of architecture and art at the Chicago branch of the University of Illinois.

At the seventh annual meeting of Artists Equity Association, held last month in St. Louis, the following officers were elected for the coming year: president, **Ernest Flene**; secretary, **Elias Newman**; treasurer, **Ann Cole Phillips**; vice-presidents, **Henry Varnum Poor**, **Abraham Rattner**, **George L. K. Morris**, **Sidney Laufman**, **Edward Speicher** and **Robert Cronbach**. Twelve new directors at large, to serve for two years, are: **Henry Billings**, **Robert Gwathmey**, **Jacob Lawrence**, **Ruth Reeves**, **Julio de Diego**, **Will Barnet**, **Harry Gottlieb**, **Gladys R. Davis**, **Umberto Romano**, **Sue Fuller**, **Stuyvesant Van Veen** and **Louis Slobodkin**. The convention voted to hold the 1954 meeting in Boston next March.

The Art Digest

## Postscript to a Young Artist

Bill, the young artist to whom we wrote on March 15, has been in touch with us. "Your letter" he said, "was encouraging, but not very practical. I still don't know where to turn, how to proceed, what to do to get my work shown."

You want suggestions; we'll make them. If you are ready to take a great deal of rejection without losing confidence in yourself, there are at least four ways for you to have your work brought before the public: by a dealer, in a gallery competition, in an open exhibition, and by a museum. But before you begin, here's some advice about what to do and what not to do:

Don't expect to find a gallery in New York just because New York has more than 100 galleries. Expenses of New York galleries are high, and most dealers confine themselves to what they think they can sell. If they have a "stable" they have an obligation to every artist in it.

Do take your work to the right galleries. Before visiting galleries, find out how each one operates and what type of work it handles. Some galleries keep artists on contract; some take commissions; some operate on a rental basis. Kootz is not interested in magic realists; Milch will not want to see constructivists; Rose Fried won't handle prairie pictures. There is no clearing house for this information. Equity attempts to answer questions, but is interested primarily in servicing its own members. (It is planning, however, to take a dealer-survey, the results of which could be extremely valuable if made available to artists.) But information about various dealers can be picked up—from friends, teachers, museum officials and art periodicals.

Don't expect dealers to roll out the red carpet for you. Dealers are business people. Naturally, they'll be more cordial to those who offer to buy (collectors) than to those who ask to be bought (artists). But businessmen can't afford to miss opportunities. One expects dealers to look at the work of young artists—in their own best interests. If they are impressed by what they see, they may ask to see more; they may suggest that the young artist show in a group at their gallery; or they may refer him to another gallery.

Don't try to see a dealer during the afternoon or on Saturdays. Many dealers don't care to be bothered at all, much less be bothered at the busiest times of the day or week.

Do call in advance and make an appointment. Some dealers will only see artists at specific times and on specific days.

Don't visit a dealer without bringing work. If you are bringing oils, three will be sufficient, but supplement the sampling with photographs. Sculptors can bring photos only.

Don't count on references. Unless an artist is referred by someone the dealer regards highly, a reference is generally meaningless. In the long run, even with a weighty recommendation, you will stand or fall on the basis of your work.

Don't expect to start at the top. Knoedler, Janis, Rosenberg and Babcock are less likely to look for new artists than the galleries in Greenwich Village and elsewhere off 57th Street.

Don't overlook the gallery competitions, out of which you may get a one-man show or a share in a small group show. Competitive shows of one sort or another are staged by the ACA Gallery, Contemporary Arts, the Village Art Center,

the 92nd Street YMHA, the Artists Gallery, the Caravan Group, Creative Gallery and the John Myers Foundation.

Do submit to national or regional open shows. Many of them are all or partly juried. Open competitive exhibitions are announced well in advance in the Where to Show department of ART DIGEST. Among the biggest of these shows are the annuals of the Audubon Artists, the National Academy, the American Watercolor Society, the Pennsylvania Academy; the biennials of the Corcoran Gallery and the Brooklyn Museum, and the competitive shows of the Metropolitan Museum of Art. But in addition to these, there are hundreds of local and regional open shows each year, many which offer cash and purchase prizes. At least 30 are listed in each issue of ART DIGEST. These shows might bring attention to your work: it can win a prize or purchase award; or it can strike the fancy of a critic, earn a mention in a review, and so be brought to the notice of a dealer or collector.

Don't forget the museums. The Whitney, for example, looks at the work of young artists about five times a year. You may call or write to find out the dates of these viewings; leave your name and you will be notified of your turn. If artists do not live within commuting distance of the museum, they may send in work at their own expense. Information about what to bring or send will be furnished by the museum. (Much of the work in the Whitney's annuals is discovered during the viewings.)

The Museum of Modern Art views work every Tuesday. Painters and sculptors may show their work by appointment (write or phone for appointments). Here, too, work may be sent in for viewing from out of town—at the artist's expense. New talent is exhibited in the Modern's small Penthouse exhibitions. Andrew C. Ritchie, the museum's director of painting and sculpture, makes five or six talent-scouting trips a year to various parts of the country. On these trips he visits galleries and museums. Out of town museums refer him to various artists in the vicinity, and if he has time he visits the studios of these artists. If he doesn't have time, the museums sometimes arrange to have the work of local artists on their premises at the time of his visit. Ritchie notifies museums in advance of his visits, and most museums cooperate with local artists to bring their work to his attention.

The Brooklyn Museum holds viewings in February and March for its watercolor biennial. The museum sends notices of viewing dates to artists on its list; artists may write or phone to have their names placed on the list. The viewings are also announced in the art periodicals. (This year, the museum reports, the response was enormous. About 350 artists submitted work at the first viewing; about 1,000 at the second.) Artists who live out of town may send entries to these viewings at their own expense; if the entries are accepted, the museum will pay expenses both ways. Brooklyn will also view work by appointment.

Don't for a minute think it's easy. In New York alone, there are hundreds of exhibitions each year and hundreds of artists trying. The competition is fierce. It's so much better to be asked than to ask; it's so much more gratifying in the long run—and it will be a long run.





LÉGER: *Three Musicians*

## Fernand Léger: He Produced a Public Art

by Allen S. Weller

CHICAGO: The long awaited exhibition of the work of Fernand Léger, one of the true masters of our period, recently opened at the Art Institute of Chicago where it remains on view until May 17. It is a big show, as befits an artist who is important and prolific, and who has been hard at work for over 50 years. The catalogue lists 125 items: paintings, watercolors, drawings, ceramic sculpture, stained glass, stage designs, lithographs, and tapestry. Yet it is a highly selective show, for Léger designs and paints as other people breathe, and he is more apt to rework a given theme in many versions than to refine an individual canvas.

Perhaps what impresses us most of all about Léger is the magnificently public quality of his work. At a time when the journey into the self has become more and more frequent and engrossing, when many artists have developed highly personal symbols which simply are not easily available as links between creator and spectator, it is invigorating to come in contact with an art which is direct, complete, understandable, consistent, simple, optimistic.

Léger offers no great problems of interpretation. Completely expressing the most positive side of the 20th century, he is interested in machines and the city, in intense but partial glimpses of reality, in color which is often independent of descriptive form, in big scale and smooth surfaces. All of this is constructive and hopeful: he is not concerned with disintegration, with extreme individuality, with surface values, with technical manipulation for its own sake. What other artist would have celebrated his return to France after the war by painting the huge *Leisure* (1944-49, Paris, Musée National d'Art Moderne), with its classical stability and healthy joyousness? In his most recent work, such as *The Builders* of 1950 (Paris, artist's collection), he celebrates the reconstruction of a new Europe, rather than the tragic destruction of outmoded values. Whatever the actual success of his decorations in the United Nations building, there is a peculiar appropriateness in his having been selected for this commission.

The exhibition, upon which Katharine Kuh has been working for nearly two years, comes from many sources in this country and abroad. Works from France, Switzerland, Holland, Belgium, Italy and Sweden join 19 paintings from New York, seven from Chicago, and six from other American collections, in a generous survey which extends from 1905 through 1952. Léger is thus seen at full scale for the first time in this country.



FERNAND LÉGER

Photo by Arnold Newman

His earliest experiments are represented here by two small paintings of 1905. One is a portrait in the style of 19th-century academic realism; the other, a landscape which comes out of Cézanne. Four years later Léger was in touch with the cubists, had met Rousseau, Delaunay, Picasso, and Braque, and was already defining the human figure in terms of cylindrical metallic forms which suggest the grand simplification he was to achieve after the first world war. The *Three Figures* of 1910-11 (Milwaukee Art Institute) is the most exciting of these ambitious and complicated works, though the 1911 *Smoke Over the Roofs* (Minneapolis, Putnam D. McMillan), with its tender color and surface treatment, while basically a cubist development out of Cézanne, gives promise of the city theme and the structural order of Léger's mature work. This phase culminates in 1912-13 with a series of works painted much more loosely and vividly, the human form being expressed in interlocking three-dimensional spirals, as in the *Nude Model in the Studio* (New York, Guggenheim Museum).

The war years only increased Léger's appreciation of the importance and vitality of the machine, and its controlling

part in modern life. When he was able to paint again in 1916, he picked up exactly where he had left off; indeed, his entire career seems to have been directed with the greatest consistency. In *The Card Players* of 1917 (Otterlo, Holland, Rijksmuseum Kröller-Müller) the figures have become metallic, mechanically articulated, enormously complicated. Yet the final effect is not that of machines which have come to life through some inherent power and which have been endowed with human emotions (as in the work of many 20th-century painters), but rather of perfectly functioning mechanisms which have been painstakingly constructed by a human craftsman. The psychological element finds no overt expression in the work of art; it is still implicit, an outside force.

What was needed next was the creation of a grand order, a monumental pattern to control these aggressive elements, and this order was achieved with remarkable success in a series of works which date from about 1917 to about 1928. These include some of Léger's most characteristic and famous works. A crucial painting is *The City* (1919, Philadelphia Museum of Art), with its

[Continued on page 25]



ROUAULT: *Man's Head*



GEORGES ROUAULT



ROUAULT: *Head of a Clown*

## GEORGES ROUAULT: HE DREAMT OF AN ANONYMOUS ART

by Sidney Geist

A retrospective exhibition of work by the 82-year-old French painter, Georges Rouault, will be on view at the Museum of Modern Art in New York until May 31. Officially sponsored by the French government, this show was presented at the Cleveland Museum of Art earlier this year. Selections from it, augmented by other loans, will be shown at the County Museum in Los Angeles from June 29 to August 15.

At the time of the Modern's 1945 Rouault retrospective, numerous important canvases were unavailable because of the war. The omissions of that show are rectified in the current one, which includes over 160 works in various media. Fifty-seven of the works, many of them recent, have never been shown before in the U. S. The exhibition was assembled and installed by Monroe Wheeler; the print section, by William S. Lieberman.

The facts: the birth in 1871 in a cellar in Paris, during a bombardment; his father a woodworker; the apprenticeship in a stained-glass shop; *Ecole des Beaux Arts*; the studio of Moreau; the friendship with Bloy; the half-century of paintings, watercolors, ceramics, lithographs and etchings; the clowns, the prostitutes, the landscapes, the religious paintings. The facts that do not reveal how he should have become a saint in his own time.

A bourgeois saint, a vehement saint, a saint in spite of himself.

Rouault, traditionalist-modernist, illustrator-inventor, painter of Christ and the clown, of the Crucifixion and the circus, of Jerusalem and the sad *banlieues*, of pity and violence. Rouault is torn by conflicting forces, and held together by a primordial obstinacy.

The black line is the obstinacy, enveloping and defining the shifting form, clarifying the color in a final swift act

after the thousand troubled sessions at the canvas. The last summary gesture of the black line insists on the original idea, returns to the first drawing on the white canvas.

"I dreamt of an anonymous art." But in a world he was not made for, he has to sign his pictures. The public signature is modest, hesitant. The black line is the signature of the private man.

The wedding in Rouault of line and color is a wedding of individual and cultural forces. The black line is the mark of a tragic, tortured, primitive personality on the heritage of French color. It is in the areas enclosed by his heavy line that Rouault rejoins tradition: the color is delicate, gentle, sparkling, impressionist often, at times with the luminosity of the windows at Chartres.

The colored earth that is pigment is built up in rich encrustations to a *matière* as valuable as enamel, precious stones, mosaic or stained glass.

This richness was a discovery, a gift, while Rouault was searching for permanence and solidity. The need came from above and from below. From below, the fear of illustration and caricature, of "literature"; the need to make monumental the easy image. From above, the desire to dedicate, to eternalize, to exalt. "I believe only in Jesus on the Cross." At this level the act of painting approaches the act of prayer.

The layers of color are the gift of the layers of work, of the layers of prayer.

And so the growth of a style which was to become a massive, changeless presence. Rouault's style does not change because his faith does not waver.

The style is the very shape of dedication, all elements measured, poised, at rest. This is the "sacred immobility"

of which Malraux speaks. There is only the movement of the brush, the movement of the lips at prayer.

Immobile and silent, a mute art. "I am deaf. I no longer hear the least sound, nothing but the beating of my heart in the night."

If the late style has stiffened, the early work has a variety of contents. *The Head of a Clown*, of 1908, anticipates the thrown, slashed paint of Pollock and DeKooning; the *Portrait of Henri Lebasque*, of 1917, announces Bérard; the *Clown*, of 1925, pre-dates the plaster heads of Picasso. The prostitutes of 1903-08 were a new conception of the figure; they remain a sharp vision when the decades of Rouault seem to merge with each other.

But the immediacy of the early images was to undergo a sublimation. In *Bouquet*, even the flowers submit to the purifying process; they disappear in a litany of color, and only the idea of a bouquet remains, like a perfume.

How different is Rouault from everyone else in French art, how "ugly." How violent the gross, weary prostitutes, the frog-like judges, the dwarf, the sad clown, the barren suburbs, the phallic palace of Ubu, the flying insect, the skeletons, the madmen, the Veronica's Veils, the Byzantine Christ. It is one of the miracles of tradition that Rouault is contained within French art.

"I am a believer and a conformist. Anyone can revolt . . ." \* Can we believe him? What is the secret behind the stubborn face of the little bourgeois; behind the small eyes, the umbrella, the black suit? It can be that the temptations of St. Anthony are repeated on the outskirts of Paris.

[Continued on page 25]

\*All quotations are from Rouault. The above is from "Artists on Art," edited by Goldwater and Treves, N. Y., 1945; all others from "Rouault," by G. Charenso, Paris, 1926.



## INTERNATIONAL

### Paris Round-up

by Michel Seuphor

Among the thousand picture-makers who hide their artistic ardor behind the noisy turbulence of the great Paris scene, there is certainly none more winning than Reichel, who is now showing at the Galerie Jeanne Bucher. Twenty-five years of living in Paris have not made him lose his Germanic sweetness. Every time I meet him he reminds me again of his countryman, Otto Freundlich, who disappeared during the war, a victim of Nazi cruelty. They were both Goethean personalities, old reminders of a profoundly sentimental, pacific, bucolic Germany.

Freundlich would have been 75 today. Reichel is his junior by 10 years. He came to Paris in 1926 after some 12 years of close friendship with Klee in Weimar and Dessau. It is this friendship which was the foundation of his life and which determined his vocation as a painter. As in the case of Kandinsky, this vocation did not affirm itself till late, when he had passed 30. But this is the only resemblance he bears to the great Russian. It was in vain that he inscribed a little drawing of 1924 *für Kandinsky* (for Kandinsky); he would never have Kandinsky's brilliance, his audacity, his scope. But, by way of compensation, Reichel's work, since its beginnings, has sparkled with a charming modesty, a warm intimacy, and a sage self-effacement that results in a greater depth of character.

Clearly, Klee is everywhere present. Klee presides, Klee directs, one would say, in the intimacy of the painter's very cells, his least reflexes, and sometimes comes quite to life again. And why not? Why shouldn't there be a kindred spirit to Klee that survives him? There is here no question of a follower, but rather of the parallelism of a long friendship. We dislike disciples when they make too much of a master, when they "reverently" profit from his conquests without having to endure his struggles or run his risks.

There is in Reichel nothing that tries to profit from Klee, to overpraise him; on the contrary, these little pictures reflect, precisely, only the most touching aspect of Klee's work, the aspect in which a certain witty childishness is united with plastic values of an infinite delicacy.

To be sure, Reichel hasn't Klee's humor, or the airy fullness that reigns in so many of the drawings of his friend and teacher. He does not give rise to the burst of laughter, to the gesture of surprise, or to devout admiration. But Reichel has a warm heart, real emotion, deep honesty. Nothing is taken for granted. And what the spirit really possesses will not be shouted, but spoken in a very low voice, and only for those with ears to hear.

An exhibition of Swedish art, at the Galerie Denise René till the end of April, has only a relative interest. The works of Otto Carlsson, a student of Léger in the '20s, almost always have a decorative intention. Baertling, friend and pupil of Herbin, presents extremely over-simplified, geometric compositions

in which black dominates. A large cubist-futurist canvas by Sköld, *The Changing of the Guard in Copenhagen* (1915); some light, gay reliefs by Rolf, and two very beautiful compositions by Bonnier, obviously inspired by the *Boogie-Woogie* of Mondrian, complete this ensemble in which there is more good will than admirable work.

Viking Eggeling, who would have had a very important place here, is poorly represented by a photograph and several transparencies of filmstrip.

### International Art Exchange

A grant of \$125,000 from the Rockefeller Brothers fund will inaugurate a five-year international art exchange program (under the auspices of the Museum of Modern Art) which will begin in Paris on April 24 with an exhibition of modern American works. This exhibition is the first of three shows of American painting and sculpture scheduled to be seen during 1953 in Europe, the Far East and Latin America. As part of the same program, exhibitions of foreign art will be imported for the American public. This year's imports will include shows of Japanese architecture and contemporary Italian architecture and design.

In announcing the program, John Hay Whitney, chairman of the board of trustees at the Museum of Modern Art, said "The Museum has always believed that the arts, as a universal mode of communication, are an important means to foster understanding and friendship among nations.

"The United States has never been adequately represented in the international exchange of exhibitions. . . .

"We at the Museum believe that modern American art has a special contribution to make in the exchange of creative ideas, and that a presentation of our best achievements can enhance the vigor of cultural life throughout the world."

The exhibition this month at the Musée de l'Art Moderne in Paris will feature the work of 12 Americans, broadly representative of the major

KANE: *Self-Portrait*. In Paris



trends in modern painting and sculpture. The show includes 74 works, 18 of which are pieces of sculpture. The painters are Ivan Le Lorraine Albright, Stuart Davis, Arshile Gorky, Morris Graves, Edward Hopper, John Kane, John Marin, Jackson Pollock, and Ben Shahn. The sculptors are Alexander Calder, Theodore Roszak, and David Smith. After its Paris run, the loan exhibition will tour other European cities for a year.

In May, the Museum of Modern Art will send to Japan a show of watercolors by seven American painters for the U.S. section of the Second International Art Exhibition sponsored by the Foreign Ministry and the Mainichi newspapers. This exhibition of painting by Morris Graves, Lyonel Feininger, John Marin, Mark Tobey, Charles Demuth, Maurice Prendergast and Charles Burchfield will open in Tokyo preparatory to its Japanese tour.

Another show of representative painting and sculpture will be sent to Sao Paulo, Brazil, for the second biennial exhibition, scheduled to take place in November.

The program will also make extensive use of photographic panels and prints. A photo exhibition, "Family of Man," which pictures the daily living of citizens throughout the world, is being assembled by Edward Steichen, director of the Museum's photography department. Also scheduled for showing abroad are photographic displays titled "The Evolution of the American Skyscraper" and "Built in USA."

Made up of print purchases by the Museum, several exhibitions under the title "American Prints" will be placed with UNESCO for distribution.

A committee headed by Wallace K. Harrison and including David Rockefeller, Mrs. Edsel Ford, Monroe Wheeler and René d'Harnoncourt will administer the program; Porter McCray, of the Museum's department of circulating exhibitions, will direct it.

### INTERNATIONAL NOTES

**Stockholm, Sweden:** A large "Scandinavian Design Exhibition" will come to the U.S. next fall to tour the country for two years. Arranged by the Swedish Society of Industrial Design and its sister organizations in Denmark, Finland and Norway, the exhibition will be sponsored by 20 leading American art museums. Ake H. Hultdt, managing director of the Swedish design society, will arrive in the U.S. shortly for a four-month study trip (under the auspices of the Department of State) to investigate present trends in American industrial design.

**Attingham Park, England:** The second national trust summer school for the study of the great houses of England will be held at the Shropshire Adult College between July 8 and 29. First period of the session will be at Attingham until July 17; later tours will be conducted in Derbyshire, Cotswold and the Bath district until July 29. The course is said to be of particular interest to American graduate students concerned with English architecture, art and social history.



REFREGIER: Two panels of mural, *War and Peace*, in San Francisco Rincon Annex Post Office

## MURALIST REFREGIER AND THE HAUNTED POST OFFICE

by Lawrence Ferling

San Francisco's Rincon Annex Post Office seems to be haunted. Ever since Anton Refregier won a government mural competition and proceeded to bring to life on the walls of Rincon various figures out of California and United Nations history, the spirits of these figures have not been quiet. This month, pending a resolution introduced into Congress by Representative Hubert Scudder (R-Calif.), the controversy over the murals has broken out anew. The pending resolution, now in committee, is for the destruction of all 29 of the mural's panels.

*[During a recent interview, Refregier pointed out that the controversy over the series has centered on the mural titled War and Peace. The panel on the extreme right of this mural (see illustration) includes the flag of the Soviet Union as well as the flags of other major allies of World War II. According to Refregier, this panel was based on a U. S. Treasury Department poster used in a war bond drive.]*

Though Refregier won the competition under the Roosevelt administration, due to World War II the murals were not completed until 1948 and, under the changed climate of opinion, Refregier's subjects came into increasingly acute focus as disputable symbols of American life. His subjects (Indians, conquistadors, padres, nuns, miners, railroad and ship workers, businessmen, Vigilantes, soldiers, patriots, judges, earthquake and riot victims, bridge builders and builders of the United Nations) had reason to be unquiet, and they spoke out so blatantly that many different groups of citizens were aroused.

From May, 1949, to July, 1951, letters and resolutions of protest came from the American Legion, the Veterans of Foreign Wars, the Society of Western

Artists, and others. Loaded with brave phrases such as "definitely subversive and designed to spread Communistic propaganda," these protests charged that "said murals do not truly depict the romance and the glory of early California history" and that Refregier had depicted "only those instances which are regarded as a blight to an auspicious past."

On the other side of the fence—that is, on the other side of the murals—there were such large organizations as the San Francisco Art Association which, in 1952, issued a statement to the effect that "artistically, these are among the most distinguished mural paintings executed in this country in the past generation. . . . In all artistic and technical aspects they are accomplished works of art."

Thus stood matters when Representative Scudder stepped forward, citing a 1951 House Committee on Un-American Activities report which listed 23 instances of Refregier's association with Communist or fellow-traveling organizations. It was all too evident then that the murals had become the latest battleground of intellectual and artistic censorship.

At the March meeting of the San Francisco Art Commission, Mrs. Glo Kirby, president of the Northern California Chapter of Artists Equity, asked the Commission to take a stand. At the next monthly meeting, April 6, the Commission failed to act (in fact, did not have the item on its formal agenda), though a letter was read from absent Commissioner Robert Howard. He said:

*As an individual I would like to go on record as being strongly opposed to the threatened removal of these murals. The reasons set forth for their destruction seem to me totally inadequate when balanced by their tremendous value as works of art.*

*The United States Government has accepted them, the vast majority of the*

*nation's artists and cultural institutions have endorsed them, San Francisco is honored by having them.*

*I feel that the San Francisco Art Commission should stand publicly in favor of these fine works and do all it can to prevent their loss.*

John Hagopian, acting president of the Commission, said that in his opinion the Commission had no jurisdiction over the matter, since the murals were in a Federal building. Two other commissioners spoke in favor of some action, if only by individual statements of the Commission's members. But no individual statements were forthcoming, except from Antonio Sotomayor (after the Commission had adjourned to seek further information) who said, unofficially, that he was unalterably opposed to such destruction.

Aside from these official proceedings, there has been considerable brooding and planning for defense by other artist's groups.

*[In the March convention of Artists Equity Association at St. Louis, plans were laid for a campaign to protect Refregier's murals in the Rincon Annex post office. Equity and cooperating organizations have thus far been successful in restraining executive action against the murals. It is preparing now to rally forces against pending Congressional legislation to remove the murals.]*

A committee for the Defense of the Refregier Murals is forming, drawing its prominent membership from both artistic and non-artistic circles. So far, at least, no one has suggested that the Post Office amend its motto to read: "Not snow, nor rain, nor heat, nor gloom of night, nor Refregier, stays these couriers from the swift completion of their appointed rounds." So far the couriers have not been stayed by Refregier, which may be a surprise to Representative Scudder.



# COAST-TO-COAST

## SAN FRANCISCO

by Lawrence Ferling

"Through eight years of laborious investigation in which I have been taking stock of our existence," writes Henry Koerner in an introductory note to his works, currently being shown at the De Young Memorial Museum, "I have come upon different worlds or realities about which I have formed dogmatic attitudes constantly. So have the superficial faces of my paintings changed, which reflect all my life. From a subjective more or less existential attitude of a post-war world, I have moved irresistibly toward a more objective understanding and have found belief in a Great Organization."

Whatever the Great Organization may be in which Koerner has found belief, there is little overt statement of it in the paintings here exhibited. This is the largest exhibition Koerner has had. (It includes 85 oils, gouaches, watercolors, and drawings.) From it one gets an exceptionally wide-angled view of Koerner's world—or of the world he portrays—a world in which forces of good and evil are personified and consistently revealed as if they operated in the open, oblivious of each other (as in the depiction of lovers absorbed in themselves while murder flowers about them).

Rather than in any Great Organization, rather than in any collectivity of church or state, it is in a certain human community (a community of love?) that Koerner's paintings seem to express faith. While a killing carnival of existence goes on, lovers on beaches, in furnished rooms, in Sunday parks, clutch at life. It is as if they were all part of some novel's crisis, yet we know they are not, for there is usually some surprising and seemingly deceptive juxtaposition of visual realities, bringing elements we had banally

assumed were unrelated into crucial relation to each other, creating a situation, at worst theatrical, at best dramatic. Concentrating always on the human situation, Koerner at his best seizes his subjects in moments of epiphany, so suspending them between joy and fear, boredom and desire, that prescient time seems to hover uncertainly and we almost expect the artist himself to walk into the scene in workman's clothes and hang up a small sign reading: DANGER—GOOD AND EVIL AT WORK.

The 18th Annual James D. Phelan Awards in Watercolor competition has produced a very slim show, also at the De Young this month. Limited to native-born Californians, this competition drew 61 aspirants, of which 26 were chosen to exhibit. The 38 watercolors now being shown, run (we should say walk) the gamut from postcard lyricism to myopic abstraction. Leonard Edmondson's prize-winning *Elements of Meaning* has small competition among the abstractions (there being half a dozen in the show), while Robert Irwin's prize-winning *804* certainly makes the boldest representational statement in an exhibition not given to boldness. It seems a small wonder, in fact, that this exhibition was given at all.

## CHICAGO

by Allen S. Weller

Joyce Treiman is showing 19 new paintings at the Elizabeth Nelson Galleries through April 18. These represent a distinct stylistic change in this artist's work: gone are the rather rigid geometric compartments of the earlier paintings, and the lonely and poignant figures which inhabited them. The subtle and unexpected color remains, as well as the sensitive and richly varied surfaces. There is more abstraction than before, a sense of forms ob-

scured and lost by color and space. Perhaps the strongest work is *Agony: The Passion*, rich in symbolic form. Yet I cannot help but regret the loss of the image itself, for which Miss Treiman has shown such sensitive understanding in the past. Possibly it is her intention to make us seek within the painting for these lost forms; what one hopes for is that meaning and intention, still clear and significant in the present works, will not find themselves overwhelmed by non-objective tendencies.

The 33rd annual exhibition by the professional members of the Arts Club can be seen until April 25. This exhibition includes 75 works by as many artists. Like most shows formed on the basis of membership in an organization, it is bewilderingly varied. Among works which stand out as individual and expressive are paintings by Ivan Albright, Salscia Bahnc, Clay Bartlett, Kathleen Blackshear, Elizabeth Engelhard, Frances Foy, Agnes Gale, Samuel Himmel-farb, Increase Robinson, Louise Stanton, and Joyce Treiman.

One of the genuinely individual artists of our time, Joseph Cornell, is exhibiting nearly 30 works, all of them new to Chicago, at the Frumkin Gallery through May 5. Cornell has developed a unique method of expression, and his three-dimensional constructions, which combine elements of collage and the slot machine, are perhaps the most original American works of surrealist type. Tumblers, springs, soap-bubble pipes, old maps, movable drawers, compasses, photographs and engravings are among the materials with which he builds. An impeccable sense of order adds to the strangeness of the thematic relationships, and a curious and rather romantic nostalgia inhabits these boxes. I do not know what "meaning" they may have, but there is a sharp kind of

CORBINO: *Side Show*. In Chicago



April 15, 1953

KOERNER: *The Pigeons*. In San Francisco





## COAST-TO-COAST

charm, a certain ironical humor, and an engrossing ingenuity about them.

Jon Corbino's newest work is showing at Frank Oelschlaeger's Gallery through May 14. His 13 paintings divide themselves between rushing horses, ballet dancers, side shows, and Apocalyptic themes. He is, as always, a brilliant draftsman, a master of luscious surfaces, and a colorist of intensity and charm.

There have been times in the past when Corbino's very facility, and his extraordinary skill in suggesting physical movement, seemed to stand in his way, but the best of the new paintings rise above this. The most imposing work, *Side Show*, is a half-length figure in blue and black motley against a luminous pink background. Here Corbino is working in the great tradition: one thinks of Renaissance portraits and of 19th-century technical facility, but the painting is fresh, personal and complete. It is good to see works of such solid method and consistent purpose; one hopes Corbino will continue in this vein which he has made very much his own.

Opportunities for seeing new work in Chicago are not as numerous as they should be, so it is cause for rejoicing that the Cliffdwellers have embarked on an interesting exhibition program. The club rooms, with their superb view over the lake, are well adapted for small exhibitions. They are now open to the public on Saturdays, and I am told that about 200 people have made their way there on each open day. Until the end of the month the club is showing a group of paintings by Allen Leepa. These are distinguished by an intensity and a mastery of color. The specific imagery is less individual, but each work is carefully and sensitively composed. The completely non-objective gives way to the figural in a few paintings which seem to be deeply felt.

### PHILADELPHIA

by Sam Feinstein

Arthur B. Carles, whose memorial retrospective show has just ended at the Pennsylvania Academy, was not only a gifted painter but also an inspiring teacher. One of his former students, Itzhak Sankowsky, is exhibiting currently at the Beryl Lush Gallery. A sensitive artist in his own right, Sankowsky has an admirable command of pictorial space, which he organizes with variety and flow. The two-dimensionality of his canvas surface is strongly established; depth is not confused with naturalistic distance. Especially successful in *After the Storm* and *Street in Norristown*, Sankowsky uses color and space as interchangeable plastic units to re-create his subjects.

In contrast to his cold-wax paintings, Sankowsky is also showing woodcuts. In the group of black-and-white prints, there is a *Self-Portrait*, remarkable for its psychological insight, its wood grain emerging through the large-eyed head like a haunting emotional texture.

At the Dubin Gallery, Peter Fingesten's sculpture is on exhibition. For



SANKOWSKY: *Pattern with Trees*  
In Philadelphia

about 10 years Fingesten has been absent from Philadelphia, where he made his American debut. During this time he has had two one-man shows in New York, and has won a Tiffany grant (in 1948) and an award from the Committee on the Art of Democratic Living (in 1951). His prize-winning sculpture, *Totem*, was exhibited nationally by the American Federation of Arts. If Fingesten's work is not profoundly moving, its decorative attractions are undeniable, as is its polished craftsmanship.

The paintings of Joseph Malazinskas (at Ellen Donovan's Gallery) are heavy with a many-layered luminosity. Primarily self-taught, Malazinskas retains in his work the ruggedness of the anthracite region where he was born. Out of his struggle to interpret the faces of people and landscapes, there emerge forms and colors of somber richness. His is an intense will to delve into nature's spirit without sacrificing its external reality. He is a dedicated painter, and implicit in this first show is the earnest drama of his search.

At the Georges de Braux Gallery the exhibition of Marie Martinez Picabia is being extended. Her images evolve from some inner intuitive vision, serene and contemplative. Their mysterious vitality grows with repeated viewing.

Having been exposed to the climate created by Carles' students in this city, Sanford Greenberg left for Paris to study and show. At the Hendler Gallery he is now exhibiting work done abroad. His paintings are non-figurative, and while avoiding the eclectic French look, they have a pleasant Gallic wit. In his earlier pictures Greenberg weaves a spontaneous white line over geometric shapes of subtle color; the result is a gay and light-hearted interplay, somewhat reminiscent of jazz. The rhythmic line routes the artist's travels in and out of space and also performs like a lyrical solo instrument which counters the solid beats of the color patterns.

Greenberg's later paintings are more symphonic and their color speaks with greater strength. The configuration of the small oil *No. 1* suggests clustered astral phenomena, radiant with ver-

milions, deep magentas and variegated blues. Here white lines become glowing edges of form, occasionally extending, antenna-like, into surrounding space. There are no specifics in these paintings: they evoke rather than define.

### COAST-TO-COAST NOTES

**Kansas City, Missouri:** Ancestor worship, American style, comes to the William Rockhill Nelson Gallery in Kansas City in the form of an April exhibition of some 125 locally owned American ancestor portraits painted prior to 1879. Works by George Caleb Bingham, who died in that year and who was probably the most important local painter, are included in the show, as are numerous unsigned "primitive" portraits by itinerant artists who plied the Ohio, Mississippi and Missouri rivers. Among the Bingham's is virtually the last picture he did, a portrait of a young girl dressed as Little Red Riding Hood.

**Washington, D. C.:** A 16th-century German manuscript choral in two volumes, recently placed in custody of the National Gallery of Art by Rush H. Kress, is the focal point of a special exhibition, "Nuremberg and the German World, 1460-1530," on view at the gallery through April. The two vellum folios (known as "The Goosebook") are richly illustrated with miniatures by Jakob Elsner, distinguished Nuremberg illuminator who worked first for Frederick the Wise, and later for Dr. Anton Kress, ancestor of the American Kress family. German graphic art of the period, from the Lessing J. Rosenwald collection, provides the background for the new acquisition. Exhibits include rare woodcuts by Pleydenwurff and Wolgemut; engravings by Schongauer and Dürer; and a hitherto unknown 1502 engraving of the city of Nuremberg.

**Louisville, Kentucky:** Frederick A. Sweet, associate curator of paintings and sculpture at the Chicago Art Institute, was sole juror for the 26th Annual Kentucky and Southern Indiana Exhibition, current at the J. B. Speed Museum to April 29. For the show, Sweet selected 74 paintings from among 304 entries, 18 sculptures from 39 entries, and 64 craft products. He gave top purchase prize to Constance Clark Willis for "a perfectly magnificent painting of a rich, glowing and rather earthy quality." In Donald Lanham's sculpture, to which he gave another top prize, Sweet liked "the great simplicity with which Lanham . . . handled the subject (a pigeon)." From May 4-22, the exhibition will be shown at the University of Kentucky Fine Arts Gallery in Lexington, Kentucky.

**Portland, Oregon:** With the object of offering western Oregon a "substantial exhibition of examples of 20th-century art illustrating the major lines of historic progression in this century," Thomas C. Colt, director of the Portland Art Museum, has organized a show of 36 contemporary paintings and sculptures. Co-sponsored by the University of Oregon in Eugene, where it opened in

## NEW YORK

February, the show is on view through May 3 at Portland. Examples range from Cézanne's 1885 view of L'Estaque, lent by New York's Metropolitan Museum, to works of the past 10 years lent by important museums, collectors and dealers. Among artists included are Nicholson, Gorky, Marini and Maillol.

**Huntington, West Virginia:** "Exhibition 80"—first annual of the tri-state region which is formed within an 80-mile radius of Huntington—will remain open at the Huntington galleries until May 3. Fifty-eight objects selected from 278 submitted by 31 artists of Kentucky, Ohio and West Virginia are in the show.

**Milwaukee, Wisconsin:** The 39th Wisconsin Painters and Sculptors, Inc., exhibition of Wisconsin art is being held at the Milwaukee Art Institute through April 26. A juried show open to legal residents of the state, this year's exhibition contains 157 pieces of work, is larger than that of previous years, and includes more sculpture. Karl Zerbe, director of the Boston Museum School of Fine Arts, served as sole juror of awards. For a list of prize-winners see page 27.

**Hagerstown, Maryland:** The 21st annual exhibition of the Cumberland Valley Artists, current through April at the Washington Country Museum of Fine Arts, includes 45 oils and 31 watercolors, prints and drawings, selected from 209 entries. The jury: Paul V. Gardner, curator of ceramics, Smithsonian Institute; Ruben R. Kramer, director of the Baltimore Art Center; and Bruce Mitchell, chairman of Bucknell University's department of fine arts.

**Utica, New York:** Paintings by the late Kenneth Hayes Miller, whom Lloyd Goodrich has called one of the great teachers of modern times, and by a number of Miller's distinguished students, comprise an exhibition at the Munson-Williams-Proctor Institute in Utica. On view through May 10, the show includes 33 Miller paintings dating from 1909 to 1950, and lent by various museums and by the artist's widow and daughter. Peggy Bacon, Alexander Brook, Isabel Bishop, Arnold Blanch, Yasuo Kuniyoshi and William C. Palmer are among the erstwhile Miller students represented in the show.

**Omaha, Nebraska:** Eighty-three artists submitted 241 objects, 101 of which were selected by the jury, for the Midwest Second Biennial Exhibition of Utilitarian Design which will be open through April 26 at the Joslyn Art Museum. The show of ceramics, enamel work, metalwork, jewelry, textiles and woodwork is organized by the Joslyn Art Museum for the purpose of "encouraging good design and good workmanship in objects of everyday use."

**Sacramento, California:** The art show this year at the California State Fair, September 3 through 13, has been changed from a competitive exhibition to an invitational event that will attempt to show "the relationship between the world famous fine art painters and the chair in your living room or the coffee pot on your stove."

### Academician's Annual

Conforming to established pattern, the 128th Annual Exhibition of the National Academy (on view to April 26) is a monster show comprising 294 mostly conventional works. More than 200 of these are by members. Studio figure pieces, genre and landscape, and quasi-magic-realist items appear most frequently, although a few abstractions pepper the annual. On the whole, the best showing is made by direct realists—those whose academic predilections result in careful nature study.

A total of \$8,500 and four gold medals was dispensed; of the 26 awards, 11 went to non-members. Top winners included Walter Stuempfig, Francis Speight, Fred Nagler, Eugene Higgins, Alexander Brook, and Sigmund Menkes. (For a complete list of prizes see page 27.) In addition, with funds from the Ranger bequest, seven paintings in the show have been purchased. They are by Edwin Dickinson, Robert Nisbet, Francis Speight, Paul Wescott, Thomas Yerxa (oils); Tore Asplund and Herb Olsen (watercolors).

The oil division—largest and least distinguished—offers a number of sound, if unexciting landscape paintings. Of these, the two Altman prizewinners, Walter Stuempfig's *Apple Street* and Francis Speight's *Ruins Along the Schuylkill*, both painted in somber tonalities and excellently composed along horizontal lines, are effective because of their emphasis on reaction to locales rather than on literal transcription of them. A sensitive prizewinner is Hobson Pittman's *Quiet Summer*, a tasteful interior in a dying golden light. Among surprisingly few still-lives in the show, the best is certainly Alexander Brook's Carnegie Prize grouping of mortar, pestle, jug and table.

Probably the most consistent in quality, the watercolor group includes only 26 papers. William Thon's *The Deep Quarry*, painted in thin yellow washes and delicate black line, is notable as the only work departing from conventional watercolor treatment. Other memorable

papers are John C. Pellew's *The Pigeons*, and John Pike's *Thaw*, an incredible record of capricious spring light.

Among the graphics, Armin Landeck's engraving *Subway Station*, Gene Kloss' drypoint view of Southwest Indian life, and Fiske Boyd's landscapes rise considerably above the academic level.

Last, and certainly least, is the sculpture section. Here, sculptors intent on producing "the real thing" show plaster mannequins of the human figure. Only Helen Beling's portrait bust, Barbara Lekberg's steel abstraction, Sahl Swarz' slender male and female group, and Peter Dalton's seated nude emerge respectably from this room full of lamentable work.—DORE ASHTON.

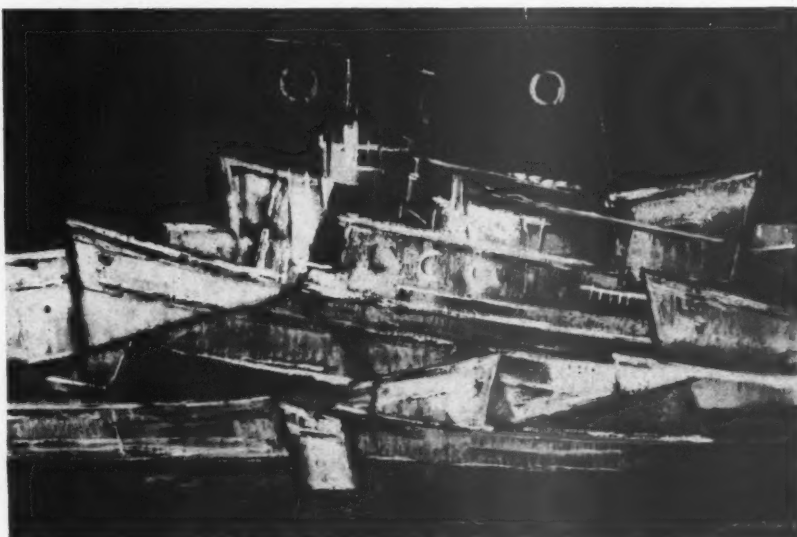
### MSS at the Morgan

Treated both as a freely interpreted human interest story and as a gravely formal liturgical rite, the Easter cycle is described in an exhibition of illuminated manuscripts at the Morgan Library throughout April. Among 46 missals, psalters, breviaries and books of hours, ranging from the 11th to the 16th centuries, one finds several first-rate examples of the illuminator's art; a few iconographically interesting variations on the Passion story; and a number of pedestrian works intended mostly for pedagogic functions.

Certainly the prize of this collection is an 11th-century book of the Four Gospels produced in a Benedictine Monastery in Salzburg. Obvious Byzantine influences in Ottonian art are felt in the two exposed pages. On the left, a proud hieratic Pilate orders two Roman soldiers to guard Christ's tomb. The three figures are drawn against an abstract ground. Pilate's scepter and the soldiers' spears and swords create a rhythmic pattern leading the eye to the facing page. There, floating on a burnished ground, ethereal figures point to a pink structure symbolizing the empty tomb. Both pages from a beautiful decorative unit, typical of the best of late medieval illumination.

—DORE ASHTON.

DODD: *Of the Sea*. National Academy Annual, \$1,200 Palmer Memorial Prize





## 57TH STREET

**PHILIP EVERGOOD:** In Evergood's current show there is a *Bird Contemplating Chaos* which might almost represent the artist himself surveying life around him. But man is still important to Evergood; he paints man in Bosch-like tableaux, using translucent passages of color, especially on tenderly realized faces and beautiful skins.

The exhibition includes several earlier paintings (among them, *Leda in High Places* and *Juju as a Wave*) in which human and plastic content are effectively integrated. But the actors in Evergood's more recent dramas seem poignant rather than tragic, isolated from the stage, smaller than life-size. Their impact is diminished because the artist depends on gesturing human anatomies—rather than on the gesture of the total picture.

Evergood's catalogue statement indicates his aims and may also be the measure of his limitations as an artist. "My interest is toward people," he says. "Humanity. It is a big assignment, and the painter can only hope to scoop up

periphery of grays and whites the image is built up with crisp, agitated patches of thorny, colored lines. A pale violet center stabilizes the whole structure. Silvery and serpentine, No. 8 has a core of action that swings down diagonally from the upper right corner.

The complex inter-related structure of Miss Mitchell's work, its austere color, and its subordination of specific imagery reveal deep roots in a classic modern tradition, yet its look is of New York and of right now. (Stable, to Apr. 25.)

—P. B.

**MARK TOBEY:** In this unusually comprehensive exhibition of new paintings, at least five aspects of the artist's work are represented.

Natural forces are symbolized in the conflicting stress patterns of *Mountains*—a labyrinth of dipping, swooping, interweaving lines which rise to sharp peaks along the top edge of the design. A more direct response to reality results in paintings like *The Street*. A well-ordered canyon of flashing neon

display gives further evidence of the remarkable fertility of the primitive mind.

From the Bayaka come figures and masks with a characteristic upturned nose, a remainder of rhinoceros totemism. Angular figures in wood from the Basonge have hollows to receive magical substances. Compact ivory figures from the Baluba, worn as protective charms, are imbued with the spirits of ancestors. And from the Bakuba: a headdress decorated with cowrie shells, and a series of elegant cups covered with a whole range of decoration, from pure arabesque to the full human figure. (Segy, to May 1.)—S. G.

**ARMIN LANDECK:** In this 25-year retrospective of work ranging from early Whistlerian drypoints of European hamlets to recent fantasies on subway themes, Landeck justifies his reputation as one of America's best etchers and engravers.

Until recently, Landeck worked in strictly realist terms, recording impressions of Manhattan streets with a firm burin which picked out relevant detail. But since 1947, he has shifted into a more poetic language. Myriads of straight lines, gradated in thickness, cross and recross his plate. Sharp white areas dart beneath this linear network, conveying a nocturnal atmosphere. Landeck's *Subway Station* of 1951 strikes a new note of abstraction, and opens a fertile field of expression for the artist. (Kennedy, to Apr. 25.)—D. A.

**ELIAS NEWMAN:** In his current show of caseins (his 25th) Newman offers more of his characteristic softly brushed poetic realism. His subjects are related to the sea and fishermen, but the mood of this work is pastoral rather than heroic. Colors are harmonious and atmospheric: the paintings are like fragments of nature seen through a film.

Occasionally Newman emphasizes natural geometry for a heightened plastic effect. Circles of vari-colored lights are strongly related in *Night Fog*; and *Moon Over Rockport* goes beyond literal interpretation with its broadly painted horizontal masses dominated by blue. (Babcock, to May 2.)—S. F.

**JOHN WHORF:** The healthy pictorialism of Whorf's watercolors is supported by the ease and clarity of his technique. If there is no touch of mysticism in his outlook, his love of nature is evident in a closeness of observation and an aptness of notation. Shimmering streams, an early morning sky, a dense screen of leaves are all rendered with a sure brush.

To the scenes of hunting and fishing in Maine, this viewer preferred the quiet *New Snow*, and the dark, almost monochromatic *Song Over the Water*. (Milch, to Apr. 25.)—S. G.

**ALBERS, JORDAN, VON WICHT:** Each of these three artists has developed a distinctly personal style within a single graphic medium. Josef Albers shows precisely calculated black-and-white woodcuts. Constructing various rectangular patterns in white line, he creates optical illusions. Lines veer to



EVERGOOD: *Raising of Lazarus*

one cupful out of the fathomless depths and limitless expanse of this great ocean." It is indeed a great undertaking, but a cup can only restrict the painter. A cup can scoop up minnows. (A.C.A., to Apr. 18.)—S. F.

**JOAN MITCHELL:** The buoyant abstract paintings in Joan Mitchell's second show demonstrate this young painter's increased maturity. These new canvases seem to have their own light. Their whiteness is intensified by contrast with an earlier painting—dark, large, revealing an interest in multi-faceted landscape elements. In the white paintings, indications of landscape are airborne, suggesting a cyclone with bits of trees, houses, and earth caught in its vortex. The image is additive; it is executed with such vigor and directness that the many notations—shimmering white and gray brushstrokes—at first seem to be just a record of the act of painting. But the immediacy is only a mask. The artist has a disciplined sense of form which stems from cubism.

Closest to cubism, No. 5 has a brittle and splintered quality. From a quiet

colors and streaks of light, the street might well be Broadway.

A poetic, quasi-mystical response to the mysteries of the cosmos, not unlike Paul Klee's, results in one of the high points of the exhibition. This is *Above the Earth*, a nebular region of shimmering light-clusters and dark space, threaded by white lines which suggest a crystalline order superimposed on (and complementary to) the void.

A directly mystical apprehension of existence is expressed in *The Voyagers*, with its countless wisps of smoky color, souls perhaps, drifting across an expanse of Indian red.

And *Yellow Harbor* provides an example of the dense overall patterning (like close-cropped grass) which, along with "white writing," is probably most characteristic of Tobey's work. (Willard, to May 2.)—J. F.

**FOUR CONGO STYLES:** Contrast in styles, and variations within a style are the themes of an exhibition of African art that will interest both the scholar and the amateur. Drawn from four tribes in the Belgian Congo, this



gether, or move back into infinite space. Though austere and limited, these woodcuts strongly engage the spectator.

Raymond Jordan shows deeply etched, competent prints based on cosmic themes. Manipulating texture, he suggests turbid skies and thunderstruck landscapes. Embossed white lines electrify his compositions.

Using several stones, John Von Wicht prints abstract lithographs in a soft key, suggesting natural phenomena. His prints are notable for their muted color effects, rarely seen in the medium. (The Contemporaries, to Apr. 25.)—D. A.

**ROBERT MOTHERWELL:** In most of his new oils, collages and ink drawings, Motherwell is concerned with formal themes which first appeared in his work two or three years ago. He continues the Spanish series, for example, in several small paintings of black "columns" and "portholes" alternating on a white field. But the black verticals in *Spanish Elegy IV* (one of the highspots of this show) have a new, fluttering, flamelike quality vaguely suggestive of Spanish baroque. And in *Danse II* the elements which make up the Spanish paintings come to life and begin to sway.

Though *Danse II* comes out of Motherwell's own work, it is reminiscent of Léger and Matisse, and the example of Matisse's *papiers découpés* is also suggested in a series of paintings of a pregnant nude—a large, billowy orange shape on a white field.

The exhibition includes several drawings which stem from the Millburn synagogue mural the artist painted last year, and a few collages in greys and ochers. Of these, *East Hampton Beach*—its shapes like the patterns left by a receding tide—is the most successful.

For Motherwell this is not a strong show, but it does indicate progress: a new ease expressed in the use of flowing, undulant shapes. (Kootz, to Apr. 26.)—J. F.

**JAMES V. HARVEY:** Whether by instinct or by arduous training, this 22-year-old artist has mastered a number of difficult painting problems: composing in depth without using classical

MOTHERWELL: *The Painter's Wife Pregnant*, Jan. 1953



SOYER: *Nude on a Cot*

perspective; suggesting human environment and emotion without resorting to representation; and making color an action agent in a painting.

In one baroque-structured canvas, suggesting a littered interior, all three principles are competently handled. Sequences of broad planes which fan out in deep space are balanced against closely packed narrow planes. Foreground forms are closely interlocked and painted in strong colors, while the background is loosely composed on a diagonal axis and palely illuminated.

A few works here suggest the early Marcel Duchamp, but most of the canvases have a fresh and autographic style. (RoKo, to Apr. 23.)—D. A.

**SOPHIE HERRMANN:** The first solo show for the artist is certainly not premature. As an abstract painter, she never loses touch with the things from which she abstracts. A sense of nature comes through in all of her paintings, so that such titles as *Nature* or *Exuberance* seem almost redundant.

The densely packed surface of *Nature I*, with its swinging forms in glowing blues and greens fused to black barriers, suggests a struggle to regulate the turbulence of the world outside. Neater and having a more easily perceived order, *Persian Garden* is a tapestry-like arrangement of crescent-shaped leaves in rhythmic arabesques. (Heller, to Apr. 25.)—P. B.

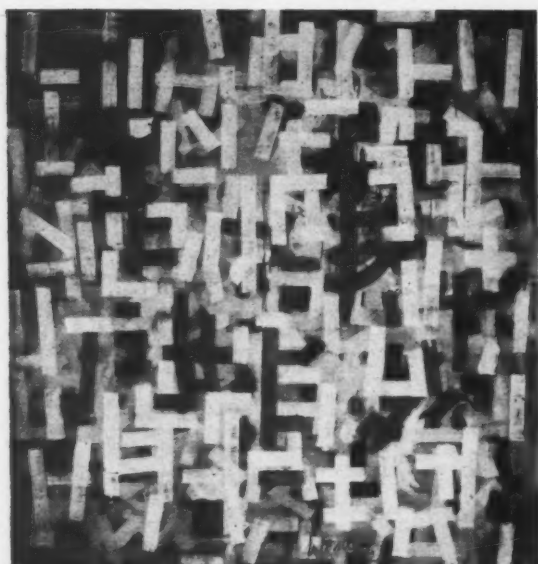
**RAPHAEL SOYER:** In these recent paintings, Soyer displays an increased ability to secure the expressive possibilities of the pictorial idiom. These canvases are mainly figure pieces, built up with fluent bodily rhythms. One feels that the artist has not indicated a pose for his subjects, but that, with

an immediacy and sensitiveness of vision, he has seized their natural attitudes in familiar environments. The women at a window, the passengers on a bus, the absorbed art student all have a spontaneity of poise and gesture that accords with their milieu. The predominating color scheme of cool notes of blue and gray serves as an excellent foil to the figures, defining them, yet keeping them in an even design.

Soyer's sculpturally modeled nudes are instinct with vitality. (An outstanding example is *Nude on a Cot*, the easy flux of the resilient body enhanced by vivid greens of the setting.) His ability to hold a group of figures in a continuous, coherent plastic design is marked on several canvases. The show includes a number of impressive portraits, none more so than *The Greek Girl*, its intensity of characterization softened by folds of a soft, gray head-dress. (A.A.A., to Apr. 18.)—M. B.

**CAMILLE PISSARRO:** Flexible and acutely sensitive, Pissarro was one of the most inventive leaders of the impressionist movement. This show of small watercolors and drawings ranges from his early genre work to a late pointillist study. Perhaps the most salient point it makes is that, unlike many of his confrères, Pissarro was concerned with composition and he contrived each landscape study with great care. (This might account for his championing Cézanne.)

In a meticulous pen drawing of Varenne, for example, forms are consciously arranged in perspective. The drawing is marked with pencil notations—references to warm weather, blue sky, warm grey fields—which convey a poetry of their own. In an exquisite watercolor, *Eragny with a Peasant*, a



TOMLIN: No. 9, '52-'53

superb impressionist technique is combined with strong design. And in a small, singing landscape, which must have been done after Pissarro met Signac and Seurat, the pointillist approach is expertly adapted. (Deliuss, to Apr. 25.)—D. A.

**BRADLEY WALKER TOMLIN:** The paintings in this exhibition may be divided into two groups: those in which vertical and horizontal bands of cool, muted color overlap and interweave, and those in which squarish patches of warmer, pastel color float like confetti on the canvas surface. As one watches Tomlin's lattice-like compositions, subtle counter-rhythms (fast, languorous or stately) emerge among the cunningly distributed colors and set up secondary, diagonal or concentric patterns.

Superlative craftsmanship and an uncannily exact adjustment of color-values and space-intervals—one has come to expect these qualities in Tomlin's work. But in the new paintings the artist does not always avoid certain dangers inherent in his approach. The over-refinement of color leads to prettiness, and when the adjustment of space intervals is too close, and the counter-rhythms too subtle, the paintings begin to resemble textile designs. (Parsons, to Apr. 18.)—J. F.

**6x6x6:** An experimental show staged by the artists themselves, this exhibition has a light and playful air. Calvin Albert's sculpture, unlike his tenuous metal forms, is a composite of studio objects—antique casts, odds and ends of drapery, a fork—all drenched in white plaster. Sidney Gordin's brass *Elliptical Variations* stand next to each other like resolved ring puzzles. In Yektai's slabs of troweled pigment, there are two slabs of bread.

More serious and elegant are José de Rivera's sinuous *Construction in Red and Black*, which turns on itself while turning on its base; Jimmy Ernst's brilliantly executed two-layered painting, *Anti Third Dimension*, with interchang-



SCHWARTZ: *Susanna and the Elders*

ing space relationships; and Gabor Peterdi's oils, *Insects* and *Birth of Treasures*, both sparked by crackling linear elements. (Borgenicht, to Apr. 18.)—S. F.

**MANFRED SCHWARTZ:** In his first exhibition in four years, Schwartz continues his intelligent development of Picasso and Matisse motifs and color harmonies. With apparent ease, he can submit the human figure to a variety of angular and curvilinear stylizations. His color, for the most part, is pale and limpid, creating at best an effect of opalescence, at other times a mere pallor.

The large, delicate, intellectually conceived *Susanna and the Elders* lacks the vigor of the smaller version of this canvas; here compositional elements are well-knit, and the easy use of black makes the pale tones sing. *Elles*, again an interplay of black and high-keyed color, is handsome; and *Eden Saga*, with its scattered forms, is fresh and surprising. (Fine Arts Associates, to May 9.)—S. G.

**HENRY VARNUM POOR:** Ceramics and terra cottas by this well-known painter and potter combine an earthy solidity of shapes with a delicacy of decoration. Many of the bowls and pots are glazed with copper reds, ceramic colors of rare and unpredictable qualities. A glazed tile of an elegant equestrienne suggests the bull-jumping festivals of ancient Crete. Among the sensitive terra-cotta portrait studies, one head suggests a fragment of a Hellenic caryatid. (Rehn, to Apr. 18.)—P. B.

**BYRON BROWNE:** Large both in area and in their elements of design, these recent paintings make an assertive impression, insisting on the validity of the artistic language employed. They seem to imply a carefully considered translation of natural forms into varied abstractions which depend as much on patterned spatial relations as on arrangements of details. Browne's palette reaches from ebon blacks through a

wide gamut of high notes, with whites skillfully interpolated.

Movement is felt through the paintings, sometimes in the adjustment of free flowing forms, again through abrupt rhythms which are atonal rather than melodious. A resolution of crescents cut by rectangles, *Pyrrhic Dance* obtains an effect of upward swaying progress. But Browne's point of departure seems to be summed up in *Natura Forma*, a transformation of realistic forms into stylized shapes, yet a transformation that does not conceal their essential character. (Grand Central Moderns, to May 3.)—M. B.

**GEORGE MCNEIL:** Unwilling to be caught in a formula or a pattern, McNeil enters a realm where it is difficult to follow. He paints with an insatiable improvisation, devouring old layers of color, developing new ones, discovering forms with each operation. While the mechanics of his technique is intelligible, the mechanics of his vision is not: in the play of forces it is difficult to tell what comes first or last, what is before or behind, what caused the improvisation to stop when it did.

Among these arresting canvases, which seem like fragments of a large work, *Involved Orange* achieves a resolution, and *Black Sun* is self-contained and impressive. (Egan, to Apr. 31.)—S. G.

**LES NABIS:** Founded by Paul Sérusier and publicized by Maurice Denis, the "Nabis" circle, comprised some 15 French painters working during the mid-'90s. Taking their name from the Hebrew word for prophet, the Nabis followed Denis' dictum that a painting, in addition to being a portrayal of a subject, was a flat surface covered with color. They shunned both impressionist spontaneity and symbolist exoticism. Their themes were homely; their picture patterning, calculated.

This exhibition presents works by all the major Nabis, many of whom were more facile ideologically than graphically. Exceptions are Bonnard (repre-



sented with a rare Volland edition of lithographs), Vuillard, Roussel and Valotton. Of particular interest are Valotton's rarely shown woodcuts, fiercely composed in sharp black and white masses. (New, to Apr. 31.)—D. A.

**ANDRÉ MASSON:** Turner, Monet, Redon, Renoir and South Sung brush drawings are the sources of Masson's new style. A few examples of earlier work included in the exhibition emphasize the artist's break with surrealism and (before that) cubism.

Masson's recent oils are painted in thin washes of mother of pearl shot with pink and violet. A sharp flick of thicker paint defines a contour here and there. A panoramic view of *The Seine at Roche-Guyon*; palaces and temples floating on a lagoon under an expanse of swirling mist and light, flowers and birds are all painted with great delicacy and charm. But how much more effective these subjects would be in ink wash. For this is not painting as we understand it in the West, nor as it is understood in the East. In oil, in color, such visions seem formless, over-rich and sentimental. They need the economy and restraint of monochrome techniques.

Masson's ink drawings, on the other hand, seem completely successful. In *Pines and Rock*, *Sleeping Cat* and *Young Wild Boar*, forms reduced to their simplest essence are rendered with whipping strokes of intense black and smoky grey. The work is typical of Zen and Ch'an Buddhist art. (Valentin, to May 2.)—J. F.

**CLAUDE VENARD:** The innate French affection for the rational is apparent in Venard's paintings. He is partial to sober colors and simply composed forms; the combination results in dignified objective statements.

Venard has worked through the School of Paris toward a style which converts solid reminders of actuality into basically decorative expressions. If the results show hints of eclecticism, they

have definite merits: they are handsome and ingratiating. Some of the smallest canvases are among the most effectively realized. (Knoedler, to May 2.)—S. F.

**REVINGTON ARTHUR:** Having had 15 exhibitions of oils, this artist is now showing work in watercolor, a medium which he has employed occasionally for a number of years. If, at times, Arthur has pressed heavily on the loud pedal for emphasis, these papers display a subtler approach, as well as a greater freedom of imaginative expression. Tipped trees and acutely juxtaposed planes happily remain as a basis of provocative design. Color is limpid and pure, remarkably apposite to the themes in a harmonious relation of cool and warm tones. A salience of sharply contoured forms impinged upon by thrusting light planes brings vibrance to all the papers.

The show includes a number of engaging fantasies such as *Pessimist's Journey*, with its drooping form of a rider set against a sinister background. A non-objective paper, *The Burning Forest*, a tapestry of tapering red triangles woven on a yellow background, is a handsome decoration. The lyrical ecstasy of *Where the Ships Go* and the magic summary of fantasy and realism in *North Star over Maine* are outstanding. (Wellons, to Apr. 26.)—M. B.

**LOVELY CHILDREN:** Child portraiture abounded in 18th-century England. Pertinent examples are seen in this small show which ranges from the mid-18th to the early 19th century. Two early portraits by William Hone, R.A., reveal Van Dyck's powerful influence. Hone's grave sitters are posed against stylized grounds; their tapering hands are emphasized in typical mannerist fashion.

More original, and indeed the most engaging painting in the group, is Arthur William Devis' *Master Simpson*. Here, the full-length figure of a soft-eyed, fair-haired boy is placed in a landscape. Clad in a scarlet jacket with jet

buttons, the boy clasps a small dog whose glittering eyes and nose are cleverly related to the eyes of the boy and the buttons on his suit. Another more advanced painting by Sir William Beechey poses an elegant girl in an idyllic outdoor setting—a step toward early 19th-century romanticism. (Duveen, to Apr. 31.)—D. A.

**DORLAND GROUP:** Two young artists, George Daniell and Stephen Dorland, have opened a small downtown gallery with this group of modest works in various media. Few of the artists represented seem to have a crystallized esthetic. In Daniell's solid composition, pyramidal and conical rock forms are viewed from a window behind a severely drawn still-life. Golden ochre is the dominant color. In Dorland's still-life, thinly applied pigment defines flowers and landscapes. George Johanson's *Cool Sunlight*, a small painting of children at play, and Jasmine Saunders' color drawing, with motifs of almost Oriental calligraphy, are above the general level of the group. (Dorland, to Apr. 30.)—P. B.

**VICTOR LAKS:** More authoritatively patterned than his previous work, Laks' current oils are comprised of simplified realistic forms surrounded by black zigzags. In these tensely poised labyrinths, pale, modulated colors are arranged. Black structure dominates, however, minimizing the color impact of the paintings so that, despite their heavy pigmentation, the effect is one of tinted geometric calligraphy. Laks' gouaches, handled with greater freedom, are more softly and sensuously painted. (Galerie Moderne, to May 2.)—S. F.

**GLADYS ROCKMORE DAVIS:** A recent sojourn in Spain has been the inspiration for this exhibition of oils and gouaches. They all reflect the artist's delight in the picturesque, alien qualities of Spanish scenes which she translates into carefully considered pictorial statements. Skillful adjustment of light and color enhance the designs. Festival

MASSON: *Young Wild Boar*



April 15, 1953



ARTHUR: *Near the Atlantic*



## 57TH STREET

processions, vehement in color and movement or the large and amusing *Shop in Santiago de Compostella* (exceptions to the general slightness of theme) are carried out in delicate color and simplified detail.

The small gouaches are delightful decorative paintings that convey the character of place with reliance on only a few of its essentials. (Midtown, to Apr. 25.)—M. B.

**100 YEARS OF AMERICAN WATER-COLORS:** Making a spirited debut, this attractive gallery presents a perceptive selection of high spots of the periods into which its showing is divided. There are papers here by artists whose work seldom appears now on gallery walls. The colorful *Angels*, a sketch for stained glass by John La-farge, is one of these rarities. And Whistler's engaging version of the Parc Monceau in Paris, titled *Green and Silver*, may be as unfamiliar and as

is unusual: it lacks sensuous appeal, but a brilliant linear shorthand cuts its warm color planes. This section includes work by Ann Goldthwaite Marin, Everett Shinn, Reginald Marsh and Feininger. And in the final group there are paintings by Andrew Wyeth, Eugene Berman, Gordon Aymar, William Thon and Edward John Stevens. (Martha Jackson, to Apr. 25.)—M. B.

**NINE PRIZE WINNERS:** From two open competitions at this gallery, artist jurors selected nine painters. After re-jurying, one of these nine will receive a one-man show. Meanwhile, a lively group has been formed of several oils by each exhibitor.

In all the work there is a degree of abstraction. For this reviewer, the most serious paintings are those in which problems of structure are explored. Morris Gluckman's dark, cubist canvases; Carl Ashby's sprightly studies of fishing boats, and Norma Isaacs' soberly

and Constance Schaff's cubist *Still-Life* are authoritative. (Caravan, to Apr. 23.)—P. B.

**HANS BOEHLER:** This artist—Austrian born, but residing for many years in this country—is exhibiting a series of conte crayon drawings intended as illustrations for Hawthorne's "The Scarlet Letter." Re-creating not only the *dramatis personae* of this tragic romance, but also its New England setting and people, he has evoked the whole theme in startling vividness. His superb draftsmanship varies with the mood of each subject. Sometimes a portrait head is involved in a delicate flux of calligraphy; sometimes heavy strokes rain down relentlessly on a passionate episode; again, a sinister tonal pattern of sea and sky adumbrates approaching destiny.

The protagonists, Hester and Dimmesdale, are shown in stolen meetings and in individual portraiture. Even the story's minor figures—the indifferent governor, the evil witch, the sadistic spectators in Puritan garb—are characterized with penetrating clarity. One detail of the setting, a few cornstalks bending in the wind, simply and yet decoratively designed, is used to relieve the mounting horror of the painful drama. (Artists', to Apr. 23.)—M. B.

**JACQUES BECKWITH:** More closely related to pointillism than to Mondrian, these canvases are composed of small, uniform-size squares. Like the pointillists, Beckwith suggests recession by juxtaposing primary hues with neutrals. Unlike them, however, he limits himself to the expression of purely non-objective visual experiences. Some of his canvases are composed centrifugally, with drifting effects. Others are arranged in vertical transitions. Often, the vivid masses of patchwork squares have an exciting movement which is pleasing to the eye, but occasionally the all-over pattern seems monotonous. (Hansa, to Apr. 30.)—D. A.

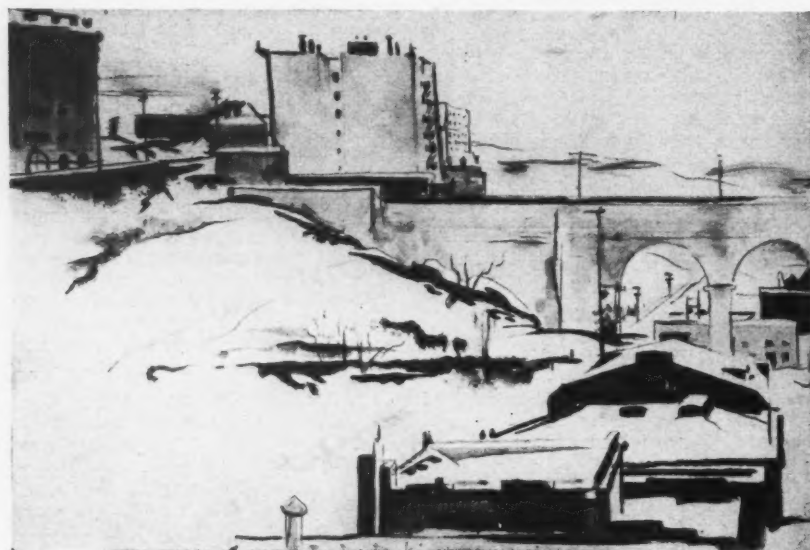
**HERBERT RYMAN:** A watercolorist with a flare for dramatizing landscape, Ryman, in his recent show, revealed himself to be equally accomplished at evoking mood with moist washes or with dry sketchy techniques. When he uses figures, he treats them atmospherically, as in the active pyramidal group, *Weighing Albacore*.

An unusual perspective places the observer high above the shore line in *Beach Market, Newport*. In this painting, the almost aerial view of sand, boats and umbrellas, and the wide openness of the beach suggest an Oriental landscape. (Ferargil.)—P. B.

**NINA NEGRI:** This Argentinian resident of Paris often paints abstractions for their own decorative sake. Facility is marked in her sumptuously colored canvases. Elegant forms glide over their surfaces.

Miss Negri tends to compose from a central point. A disciplined, curving line, moving back to a center, draws diverse shapes together. However, in her "mechanical" paintings, in which

[Continued on page 24]



DICKINSON: *Along the Harlem River*. At Martha Jackson

rewarding to gallery visitors as it was to me.

The early period includes a romantic figure piece by Winslow Homer, a poetic landscape with figures by Arthur B. Davies, and excellent examples of the work of Eilshemius, Thomas Moran, Wyant, Childe Hassam and Charles Russell.

Of the following period, Maurice Prendergast's *Riders in the Park* displays a precision of definition that is abandoned for looser brushing and more formalized design in a later Prendergast shown. A handsome flower piece by Demuth; an opulent, expansive Mexican scene by Pop Hart; a fantasy by Burchfield, and an Italian landscape by Sargent are outstanding items of this period.

In the next division there is Preston Dickinson's *Along the Harlem River*, distinctive for its mat textures, accentuated outlines and impressive organization. Dove's precisely defined *Schooner* is contrasted with his somewhat later *Water Swirl*, a colorful abstraction of natural forms. Pascini's *Three Women*

abstracted *New York Back Yard* all show concern with formal problems. The other painters are: Ludwig Babral, Ralph Dubin, Shirley Goldfarb, H. Mathes, E. B. Savage and Romeo Tobuena. Among these Mathes shows the most maturity. With pale yellows and whites he paints richly textured abstractions which are weakened by the inclusion of sentimental faces. (Village Art Center, to Apr. 24.)—P. B.

**CARAVAN GROUP:** Watercolors, prints and drawings by 34 Caravan members form a group of very uneven quality. Too many of the 76 entries are on an amateur level. But the show includes work of real accomplishment, mostly prints and drawings.

Francine Felsenthal's two small drawings, *Beach Grass* and *Sammy's Beach*, freely and directly translate the space and air of Long Island beaches into vigorous calligraphy. A lithograph by John McLellen and a delicate line drawing by Peter Takal are also outstanding. Among the watercolors, *Virginia Landscape* by Elizabeth Erlanger

# PRINTS

by Dore Ashton

## Jury Duty in Philadelphia

A juror's lot is not a happy one. His view of the exhibition he has helped select is often conditioned by fatigue and faint guilt feelings. Nevertheless, having been a juror (along with Carl Zigrosser, print curator of the Philadelphia Museum, and Theodore Brenson, New York artist) for the Philadelphia Print Club's 13th Annual Exhibition of Etching (to April 24), I want to set down a few impressions.

Much of today's best graphic work, it seems, is being done in university workshops. Lasansky's invaluable instruction at Iowa is evident in the fact that two of six honorable mentions in this show went to Iowa students. Both Eugene Dalzotto's fluid, sketchy image of a dream city, and John Paul Jones' rich tonal composition attest to Lasansky's ability to develop individuality in his students. There is further evidence of campus superiority in Lee Chesney's top award print, *Pierced and Beset*. Chesney, who teaches at Illinois, has a sophisticated approach; he disciplines his prints formally and technically. Ambiguous imagery and glowing amber tonality contribute to this print's excellence. (The same print also won an award at the University of Southern California's Second Print Annual.)

The traditional prints reviewed by this show's jury were sterile and relied on old master techniques. Some half dozen warranted inclusion in the exhibition, and those only because they were the best "of their type."

A discouraging trend toward formalizing certain abstract motifs appeared. Too many student-artists (and, indeed, too many accomplished printmakers) have succumbed to a stock vocabulary. Again and again we found birds, insects, aquatic animals and brave bulls in various stages of disintegration.

Less than 20 of the show's 50 prints (selected from more than 200 entries) are markedly original. Among the best are Peter Grippe's second prize winner, *Paradise Lost*, a powerful engraving of turgid human forms and classic sirens (a contemporary approach to baroque humanism); Karl Schrag's *World of a Fish*, remarkable for its effervescent color; Harold Paris' honorable mention *Diana*, a stark and foreboding interpretation of the huntress, and finally, Alice Trumbull Mason's compelling non-objective print.

## Curators' Choice

A synoptic exposition of 10 years of printmaking, "Prints, 1942-1952" (at the Brooks Memorial Art Gallery in Memphis, Tennessee, through April) represents selections by four major print curators: Una E. Johnson, Brooklyn Museum; Elizabeth Mongan, National Gallery of Art; Henry P. Rossiter, Boston Museum, and Carl Zigrosser, Philadelphia Museum.

Each curator was asked to submit a list of the 15 best American prints of the past 10 years. (Zigrosser, unwilling to choose the "best," selected "memorable" prints.)

Only four artists scored with different prints on three lists: Adja Yunkers,

Armin Landeck, Louis Schanker and Mauricio Lasansky. Six artists had prints on two lists: Adolf Dehn, Caroline Durieux, Sue Fuller, Gabor Peterdi, Benton Spruance and Antonio Frasconi. Two artists, Misch Kohn and Ben Shahn, were represented with the same print on three lists. Among other artists included are Worden Day, Sylvia Wald, John Paul Jones, Leonard Baskin, and Will Barnet.

## USC Annual

Only in its second year, the University of Southern California's print annual (on view until May 3) drew more than 500 entries from all over the United States, thus becoming one of the major U.S. print annuals. A five-man jury selected 140 prints for exhibition, commenting favorably on the range of material and the national scope of representation. (Jurors were O. P. Reed, June Wayne and Paul Landacre, art-

to Lee Chesney, Sister Mary Corita, Antonio Frasconi, Edward Landon, Harold Paris, Sue Rovelstad and Joe Zirker.

## PRINT NOTES

**Buffalo, New York:** Old master prints from the 15th to 17th century are featured during April at the Albright Art Gallery in Buffalo, New York. Among the 33 prints on view are three outstanding Rembrandts from the Bellinger collection, and works by Dürer, Schongauer, Van Leyden and Marcantonio.

**Newark, New Jersey:** Eight outstanding Japanese prints—five of them from the famed Ledoux collection—have been acquired by the Newark Museum. Among artists represented are Harunobu, Shunsho, Koryusai, Hiroshige and Hokusai.

**Boston, Massachusetts:** Etchings by two young French contemporaries, Michel Ciry and Auguste-Jean Gaudin, are on view at the Boston Public Library through April. Ciry, a religious artist,



CHESNEY: *Pierced and Beset*. Prizewinner in Philadelphia and Los Angeles.

ists; Marvin Ross, curator of the Los Angeles County Museum, and Jakob Zeitlin, collector and dealer.)

A detailed report from Donald Goodall, head of the fine arts department at U.S.C., indicates that accepted prints serve as a good cross-index to the state of printmaking today. People, he remarks, are ignored as subjects in nearly half the pictures. He adds: "Of those who appear, the 'lacerated man' has an important place. . . . The narrative intent is important in many entries, ranging from lush arcadian sentimentality to restrained mood exposition. . . . Technically, the burin engraving of Hayter and Lasansky has continued unto the fourth generation, as students of students multiply and vary expressive possibilities of intaglio printmaking. . . . One juror, June Wayne, made particular comment about the high degree of technical ability generally apparent, but regretted the comparatively smaller number of experimental lithos, or lithos of any kind, in fact."

The show's seven prizes were awarded

renders Biblical themes in semi-realist terms. Gaudin employs a large open technique of cross-hatching in keenly bitten lines to describe his impressions of the French landscape.

**Cincinnati, Ohio:** Five years of print accessions are covered in an exhibition of 92 works at the Cincinnati Art Museum to May 12. The group ranges from the 15th century to the present. Accent is on contemporary prints. Artists represented include Albers, Beckman, Bonnard, Chagall, Dix, Dufy, Dürer, Feininger, Frasconi, Hayter, Heckel, Kandinsky, Rodin, Rouault, Schanker, Villon and Zao Wou-ki.

**New York, New York:** "Viaggio in Italia," a folio of 30 full-page lithographs by Eugene Berman, is currently available at the Italian Book and Craft, 25 East 54th Street, New York, N. Y. Published and printed by hand by Piero Fornasetti, the folio has been issued in a limited edition of 200 copies. The prints record Berman's impressions of many famous Italian landmarks.





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## BOOKS

### African Classics for the Modern

"African Folktales and Sculpture," BY PAUL RADIN AND JAMES JOHNSON SWEENEY. New York: Pantheon, Bollingen Series XXXII, 1952. 355 pp.; \$8.50.

"African Sculpture Speaks," BY LADISLAS SEGÝ. New York: A. A. Wyn, Inc., 1952. 254 pp., \$7.50.

A handsome book, "African Folktales and Sculpture" is a collection of 81 important tales from the oral literature of native Africa, selected from over 7,000 known to be in print, accompanied by large and beautiful reproductions of sculpture. Both James Johnson Sweeney and anthropologist Paul Radin have written excellent introductions, the former to the sculpture section, the latter to the myth section. As yet there is no definitive authority on African art or myth. Discoveries are still to come, lore is to be uncovered. But certainly this is the most interesting book published to date on native African art.

Sweeney, in making his selection, did not attempt to illustrate the tales. The sculpture he picked provides an esthetic accompaniment to the myths, and it might be termed classic. But how classic or "high" the tales are is a matter of conjecture. There is no certainty about their origins or about the degree to which they have been transposed in the recounting. They cannot be understood on the basis of Christian sacrifice-and-reward morality, but they are rare and wonderful on their own level.

Ladislav Segý surveys the African art field from ancient to recent times with several hundred photographs, many of them new. His selections illustrate ritual, animals, tools, instruments and gear, as well as figures. His own opinions, supplemented by references from important ethnological, psychological and esthetic sources, are presented in a terse, clear, catalogued way. Many of the objects he illustrates are unique, extreme, and strangely beautiful in the sense that their form is projected to the imaginative edge of the beautiful-vulgar. (The reference is a compliment to Segý's choice, for that is the precipitous edge on which I want my own work to be.)

Both the Segý and the Sweeney-Radin books point up the influence which African sculpture has had on the art concepts of the 20th century. African sculpture, like Cézanne, has become tradition for today's painters and sculptors. In sculpture, especially, it has been the most important influence on the development of direct working methods and on solutions to basic problems of mass. While the contemporary has been accused of dissolving mass, this is not true. As in primitive art, mass in modern sculpture sometimes becomes what is indicated instead of what is actual. This concept has crossed the borderline, moving from painting into sculpture.

The 20th-century artist is closer to the art in these two books than he is to art of the Greek-Roman-Renaissance tradition. There are tenets in mythopoeic projection that are common to African primitive and our own vision. Like the African primitive, the con-

temporary artist works with what he knows, the mythopoeic image of himself as part of nature, dreams, aura, associations, science; for him, as for the primitive, the shape becomes the power.

Sentimentality, romanticism, Christian wish-fulfillment and moral reward are not importantly involved in either contemporary or primitive art. Both project one mode: the visionary personal rather than the scientific verbal. Neither the primitive nor the contemporary artist speaks in judgment of animate nature; he is part of it.

—DAVID SMITH\*

### New Annual "Verve" Ready

"Verve"'s latest issue, combining numbers 27 and 28, is now available. The newest issue of the French magazine includes reproductions of new Braque work with comments by the painter himself; a section of works from Claude Monet's last period, with a text by André Masson; an essay comparing the drawings of Rembrandt, Hokusai and Van Gogh, and a piece by Jean-Paul Sartre.

With this spring number, "Verve" adopts a new policy: it becomes an annual which will be out at the end of each year. The current issue is late because of technical delays. The next copy will be ready in the fall.

\*David Smith, one of the pioneers of our welding school of sculptors, is currently teaching at the University of Arkansas in Fayetteville.

DAHOMY IRON FIGURE. Illustrated in "African Folktales and Sculpture."



The Art Digest



**Pigments, Part 2**

Prehistoric and primitive artists originally used a few pigments made from colored earths, clays, rocks and semi-precious stones. Synthetic pigments, made by the chemical reaction of ingredients which are not in themselves coloring matters, also had their beginnings before recorded history. (The two earliest ones were white lead and Egyptian blue.)

White lead, the basic pigment of the entire oil painting process, is still corroded from metallic lead by substantially the same method as the one the early Greeks recorded. Artists use it under the name of flake white.

Zinc white (developed at the end of the 18th century but not widely used by artists until the end of the 19th) and titanium white (introduced about 30 years ago) are preferred by some oil painters because they are not poisonous and they have a colder, snow-white color. But each has its disadvantages, and neither has the manipulative qualities or durability that enabled flake white to survive. Flake white, in fact, has more good properties than any other pigment. Without it, I doubt that oil painting would have achieved its eminence. It is not used in casein, tempera, gouache or any other water medium, whereas zinc and titanium whites produce faultless water paints.

**Blue Pigments**

Egyptian blue, which I mentioned as being one of the earliest synthetic pig-

ments, is the beautiful azure color one sees on Egyptian ceramic glazes. In Egypt it was produced in pigment form by a laborious and difficult process. During the Byzantine period, by an equally arduous process, a new and more desirable blue was produced from lapis lazuli, a semi-precious stone brought from a remote part of Asia by a difficult trade route. Early Italian painters knew this pigment as *azzurro oltre marino* (blue from over the sea); it was the most valuable of all painting materials, literally worth more than its weight in gold. Princes doled it out to their artists, and we hear of artists washing out their brushes after each stroke and carrying away the wash water to recover a pinch of the stuff for themselves.

Although azurite and other unsatisfactory mineral blues, as well as several fugitive vegetable extracts, were also in use from early times, ultramarine remained the only really permanent blue until the middle of the 17th century. Then, in Northern Europe, a blue called smalt was developed from cobalt ores. It was never a superior pigment, and in 1820 it was superseded by cobalt blue.

Meanwhile, in 1704, Prussian blue, a pigment of totally different color qualities from the others, was introduced. Historically, Prussian blue is noteworthy as the first synthetic pigment whose exact date of origin we know. (It was accidentally discovered when a German colormaker was given the wrong ingredient while experimenting

with a red color.) Although its permanence was always questionable and its pigment qualities were far from satisfactory, it was widely used.

Then, in 1824, French chemists observed that a brilliant substance resembling ultramarine had accidentally formed on the furnaces in which soda was made. An analysis of it checked with traditional lapis ultramarine, and within a few years a moderately priced synthetic ultramarine appeared on the market. It became our standard permanent blue pigment. With it and the greener cobalt blue, and the still greener cerulean blue (1870), the 20th-century artist had a good assortment on this side of his palette. The assortment was further supplemented in 1936. In England, at that time, history repeated itself when chemists noticed that something like Prussian blue had accidentally formed on the equipment used to make synthetic resins. The substance was pthalocyanine blue, a completely reliable substitute for the peculiar color, Prussian blue. Pthalocyanine blue has taken its place on our permanent palettes together with the green variety which resembles viridian in hue.

Manganese blue, a more recent addition to the palette, is an azure blue resembling cerulean, but cleaner, more brilliant, less opaque. It is a good example of a class of chemical pigments known to chemists of the past century but not put into commercial production until some industrial or economic development made production feasible.

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MELCARTH: *The Start*

57th Street

[Continued from page 20]

machine-like forms are dryly related, she loses coherence. Several color intaglio prints, more freely conceived than the oils, poetically ally line, texture and color. (Circle & Square, to Apr. 29.)—D. A.

**EDWARD MELCARTH:** Many of Melcarth's recent paintings were done in a Venice studio, and reflect the rarefied light which pervades that water-bound city. An accomplished craftsman, he employs Venetian old master techniques—rich underpainting, high glazes and chiaroscuro—to describe contemporary Venetian genre scenes. His fastidious taste seems to make him shy away from sweat and stench, for his barge-men or poverty-stricken women are rendered in the same sumptuous color and highly finished surfaces as his romantic architectural vistas.

Any subject is for Melcarth an occasion for joyous virtuoso painting. And sometimes the contrived light and tender half-tones provide moving effects, as in a painting of a Venetian façade played upon by lights reflected from the canal. (Durlacher, to May 2.)—D. A.

**REGINALD WILSON:** It would be easier to assess the quality of this painter's work, if it did not so blatantly echo Miró. Yet one must acknowledge the artist's admirable brushwork, clarity of color and fecundity of invention. Moreover, he should be absolved from attempting to reproduce the mystic symbolism of Miró's work in these gay, insouciant conceptions. (Ganso, to April 26.)—M. B.

**DAVID SAWIN:** This young artist, grappling with several serious concepts of painting, shows creditable industry in his first one-man exhibition. In one group of carefully composed paintings, he deals with the problem of relating symbolic shapes in unbounded space, taking his cues from Matta and Gorky. His other paintings, however, seem more comfortably personal. They are

intimate abstractions of home life—still-lives and interiors—sweepingly and confidently painted in warm colors. The human element makes itself strongly felt here in authentic painterly terms. (Truman, to May 2.)—D. A.

**FEDERICO PALLAVICINI:** There are no crudities in Pallavicini's work. Taste controls it like an immaculate duenna. It is decorative and full of flair. His technique is an exquisite refinement of tray painting. Favored motifs are butterflies, flower petals, pears, and containers—jars, vases, bowls. They become engrossing little wonderlands of sophisticated color and texture, dabbed and dashed into designs which are agreeably neat and never gaudy. (Hugo, to Apr. 25.)—S. F.

**WILLIAM R. LEIGH:** For anyone who has not outgrown a romantic attitude towards cowboys and Indians, William Leigh's large retrospective exhibition should generate considerable excitement. As a boy in West Virginia, Leigh himself had fantasies about the West. It was not until he was 40, when he traded a painting of the Grand Canyon to the Santa Fe railroad for the trip, that he actually got to New Mexico.

Something about the long postponement of the realization of his dreams gives a romantic quality to Leigh's concept of the West. His subject matter suggests comparison with Remington and Charles Russell, but he is more romantic than either of them. An immense canvas, *Leader's Downfall* depicts mounted Indians roping wild horses. It has a baroque theatricality that is far from the tense, dusty realism of Remington. But its details are convincing, as they should be in a good fantasy: pink cliffs, violet shadows, textures of sagebrush and horsehair are all recorded with painstaking illusionism.

In other scenes of Indian life, as well as in vivid studies of bronco-busters, Leigh—now 80—paints exciting Westerns, always in full technicolor. (Grand Central, Vand., to May 2.)—P. B.

**GERRIE GUTMAN:** Gerrie Gutman is from California, but the climate of her surreal paintings is dark and gothic, and her subjects suggest grotesque fairy tales as envisioned by overly suggestible children. Full of exquisitely drawn

LEIGH: *Pulling Leather*



The Art Digest

incongruities, these fashionably arch paintings are almost miniatures. A typical charade in the painter's repertoire is *The Bride*, which shows a fragile heroine sitting in a painted cart surrounded by such pets as unicorn-bats and fierce little guinea hens. The landscape includes a bleak, deserted summer house, and in the sky several Bosch-like creatures float down on a leaf. (Hewitt, to Apr. 25.)—P. B.

**MARC PLANTIER:** Suave and technically faultless, Plantier's abstractions seem academic—too easily achieved and devoid of emotion. A reclining female figure, for example, is rendered a mere pattern by a looping line which relates back and foreground. Mauves, greys and ochers, thin and smooth, form an elegant color scheme but have little to do with the painting's content.

In two other canvases, Plantier is concerned with deep space, with controlled patterns of triangular splinter shapes which move back into a void. (Circle & Square, to Apr. 29.)—D. A.

**ASSOCIATED ARTISTS OF NEW JERSEY:** In style and technique these artists are as varied as any random selection of contemporaries could be. The extremes of freedom and precision are found, respectively, in Mary Van Blarcom's *The Burden*, a slashing black and white abstraction, and in Luella Buros' *Skating Along the Raritan*, an illusionistic panorama with many figures, somewhat like a latter-day Currier and Ives.

Tromka's *The El*, an expressionist treatment of buildings glowing at night while the train writhes through them like a Chinese dragon, and Minna Citron's *April Morning*, an abstraction that

(Continued on page 29)

### Georges Rouault

(Continued from page 10)

The religious prints appear, beside the paintings, as the prayer book of his church, as exegesis to the mysteries of color. The secular prints give full play to Rouault's genius as an illustrator; the skeletons, drawn for an edition of "Fleurs du Mal" and seen here for the first time, are a handsome addition to the imagery of the bizarre and the macabre.

Whereas the paintings that precede them vibrate with reds and blues, the last ones, dated 1948-52, glow with the colors of autumn. Painted in yellow, red and green, they are the color of French catholicism: rue St. Sulpice redone by an artist. Going beyond the merely heavy impastos of the earlier work, they are built up in sculptural relief: they have become icons. Their frames, decorated by the artist, proclaim his wish to expand, to go further than "art," to enter the "world."

Rouault is installed at the Museum of Modern Art for two months, but for years he has had a permanent place in The Imaginary Museum, the museum

of the mind. Looking back, it seems that he was always there. Looking forward, it is likely that we will meet him in unforeseen places.

"What I have done is nothing; do not give me so much importance. A cry in the night. A muffled sob. A choked-off laugh."

### Fernand Léger

(Continued from page 9)

lack of any center of interest, its powerful and explicit local color, its use of structural forms and mechanical lettering. A notable feature in this period is the classic strength and immobile dignity of the human figure as opposed to the active clash of mechanical shapes surrounding these stable elements. Such a painting as *The Siphon* (1924, Chicago, M. E. Culberg, see cover) exploits the emphatic use of the close-up and creates a design of almost hieratic dignity out of machine-made objects.

In 1931 Léger made the first of several trips to the United States. He was here continuously from 1940 to 1946, and is consequently, of all the leading French painters, the one who knows this country best. His interest in large scale, direct presentation and machine-made objects, made it possible for him to enter at once into the closest relationship with the new environment, but in addition he gained a new enthusiasm for energetic human activity during these years. The superb *Adam and Eve* of 1935-39 (Milan, private collection), with its sinuous surface movement superimposed on a severe architectural stability, reaches far beyond the personal and specific to a genuine 20th-century classicism. The motif of swimmers, moving powerfully in free space, is carried through several important works. Man-made objects which have been overcome by the irresistible dynamism of nature provide a theme for other works. To Léger, abstract movement, inner vitality, shadows, and color are as tangible and positive, as capable of complete and independent statement, as are descriptive elements of form.

Léger is sometimes criticized as lacking in humanism. I suppose this attitude is based on his lack of psychological interest in the individual, and the workmanlike smoothness of large areas of unmodulated color. But a large exhibition which surveys the achievements of half a century leaves us with the feeling that he is like some great natural force—dynamic and forceful, accepting the works of man as parts of a larger whole.

Mrs. Kuh has written an excellent catalogue, well illustrated, with a bibliography and two color plates. It is good news that this is to be expanded into a book which will be published next fall by the University of Illinois Press. After the show closes in Chicago, it will be seen at the San Francisco Museum of Art and the Museum of Modern Art in New York.

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## AUCTIONS

### Recent Prices

A sale of French paintings and drawings from the property of Comte Charles de Rohan-Chabot formerly at Chateau de Conde and Conde-Sur-Itou (Eure) and Fiesole, Italy, held at Parke-Bernet Galleries March 20 and 21, brought a total of \$30,865. Top painting prices in the sale were as follows:

Drouais: Mlle. Helvetius, Later Comtesse De	
Mun	\$3,700
Guardi: Santa Maria Della Salute, Venice	3,200
Robert: La Villa Medicea	2,600
Boldini: Toutou, Le Chien de Rejane	1,350
Detti: The Judgment of Paris	1,000
Savery: Still-Life	1,000
Savery: Still-Life	1,000

### AUCTION CALENDAR

April 21, 1:45 P.M. Parke-Bernet Galleries. Sale of Lincoln memorabilia belonging to Mrs. Wendell Douglas Volk of Center Lovell, Maine; & historical Americana belonging to an Eastern educational institution. The Lincoln material includes an original plaster bust of Lincoln made from life, April, 1860; & an oil portrait of Lincoln by Douglas Volk, N.A. Exhibition from Apr. 16.

April 22, 1:45 P.M. Parke-Bernet Galleries. Precious stone jewelry from private owners including the property of Maj. Gen. Irving S. Phillips of New York. Exhibition from Apr. 17.

April 23, 8 P.M. Plaza Art Galleries. Currier & Ives lithographs, Audubon engravings & other American prints from A. R. Davison, East Aurora, N. Y., & others. Among the prints for sale are Currier & Ives *The Danger Signal*, *Clipper Ship*, *Sweepstakes*, *Flying Cloud*, *Dreadnaught*, *Snipe Shooting* & *Wild-Duck Shooting* of the 1852 Long Island set; also *The Morning Ride* & a collection of about 50 comic prints. Among the original Audubon Elephant folios are *Canvas Black Duck*, *Mallard Duck*, *Long Billed Curley* & others. Exhibition from Apr. 21.

April 23, 24 & 25, 1:45 P.M. Parke-Bernet Galleries. Queen Anne & Georgian furniture including Georgian silver & Sheffield plate, Staffordshire ware, old English, Irish & other cut glass; Chelsea, Bow, Derby & other old porcelain; Dresden, Minton & other decorative porcelains; & oriental rugs, from the estate of the late Mrs. Thomas W. Lamont, sold by order of the legatees, & the property of Mrs. Harvey B. Newins of New York & other owners. A small group of paintings & drawings includes a pen & watercolor of *Broad Street*, New York, by James McBey; two still-life paintings by L. Deffner; a portrait of *Queen Alexandra* in riding costume, seated on a chestnut horse by Jan van Chelmski; a view of *Keene Valley* by Alexander H. Wyant & works by other artists. Exhibition from Apr. 18.

April 28, 1:45 P.M. Parke-Bernet Galleries. American & English first editions including a large group illustrated by Arthur Rackham. Property of the estate of the late Katherine Gold Dutcher, Washington, Conn.; sold by order of the executors. Exhibition from Apr. 22.

April 29, 1:45 & 8 P.M. Parke-Bernet Galleries. The choice library of the late William Warren Carman, Summit, New Jersey, including first editions of famous English & American authors from the 16th century to the present, as well as a group of autograph letters & manuscripts. Exhibition from Apr. 22.

April 30, May 1 & 2, 1:45 P.M. Parke-Bernet Galleries. French furniture & decoration belonging to Mrs. Henry Starr of New York & from other owners. Exhibition from Apr. 28.

May 6, 8 P.M. Parke-Bernet Galleries. Modern French lithographs & etchings; & Picasso ceramics assembled from various French collections, sold by order of A. L. Taylor, New York. The lithographs & etchings, mainly in color, include work by Bonnard, Braque, Chagall, Dufy, Léger, Maillol, Matisse, Miro, Picasso, Renoir, Tamayo, an extensive collection of Toulouse-Lautrec, & other works. The Picasso ceramics comprise a group of 12 pieces from the original molds created by the artist; each bears upon the reverse side the impression *Picasso* or *Originaire Picasso*; all were purchased by the present owners in the artist's studio. Exhibition from Apr. 28.

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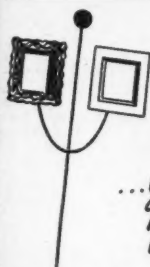
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(THE ART DIGEST presents a list of  
current winners of prizes and awards in  
national and regional group exhibitions.  
An asterisk indicates purchase prize.  
Following the artist's name is the me-  
dium and the amount of the award,  
if a cash prize.)

**Columbia University 5th Annual Student  
Artists Association Exhibition, New York**

Chinn, John, oil 1st prize  
Dorfman, Joan, oil 2nd prize  
Adams, Alice, oil 3rd prize  
Feinfeld, Naomi, oil hon. mention  
Golub, Rose, oil hon. mention  
LaHotta, Robert, oil hon. mention  
Niese, Henry, oil hon. mention  
Schwartz, Robert, drwg. prize  
Adams, Alice, drwg. hon. mention  
Maier, Schilli, drwg. hon. mention  
Greenley, Colin B., graphics prize  
Vedder, Jean, monoprint prize  
Sandor, Josephine, sculp. 1st prize  
Reilly, W. Raymon, sculp. 2nd prize  
Kloos, Harry, sculp. 3rd prize  
Block, Augusta, sculp. hon. mention  
Cumo, Ralph, sculp. hon. mention  
Haines, Tibby, sculp. hon. mention  
Martin, Anne, sculp. hon. mention

**Wisconsin Painters and Sculptors, Inc.,  
39th Exhibition, Milwaukee**

Houghton, Richard, oil, medal of honor  
Schmidt, Robert C., oil, \$50 award  
Valentine, John G., oil, \$50 award  
Berman, Fred, oil, \$50 award  
Kraynik, Ted, sculp., \$50 award  
Burkert, Bob, casein, \$50 award  
Gorski, Michael, oil, \$50 award  
\*Carlson, Harold, encaustic, \$100 prize  
Berman, Joy Gross, oil, \$25 award  
Bohn, Clarence E., w.c., \$25 award  
Goundie, George H., ceram., \$25 award  
Kishner, Mel, oil, \$25 award  
Thrall, Arthur, mixed med., material award  
Townley, Hugh, sculp., merchandise award  
Schwalbach, James A., casein, merchandise  
award

**University of Southern California  
2nd Print Annual, Los Angeles**

Chesney, Lee, etch.  
Conita, Sister Mary, Serig.  
Frasconi, Antonio, woodcut  
Landon, Edward, serig.  
Paris, Harold, litho.  
Rovelsstad, Sue, intag.  
Zirker, Joe, etch.

**Philadelphia Print Club 30th Annual  
Etching Exhibition, Pa.**

\*Chesney, Lee, \$100 Museum Prize  
\*Grippe, Peter, \$75 Lea Prize  
Daisotto, Eugene, hon. mention  
Jones, John Paul, hon. mention  
Mason, Alice T., hon. mention  
Paris, Harold, hon. mention  
Schrage, Karl, hon. mention  
Viesulas, Romas, hon. mention

**National Academy of Design 128th Annual  
Exhibition, New York**

Menkes, Sigmund, oil, \$400 Clarke Prize  
Lewis, Lee, oil, \$300 Hallgarten Prize  
Betts, Edward, oil, \$200 Hallgarten Prize  
Kirschenbaum, Jules, oil, \$100 Hallgarten Prize  
Stuempfig, Walter, oil, \$1,200 Altman Prize  
Speight, Francis, oil, \$800 Altman Prize  
Naeher, Fred, oil, \$1,200 Altman Prize  
Higgins, Eugene, oil, \$600 Altman Prize  
Brook, Alexander, oil, \$500 Carnegie Prize  
Browning, Colleen, oil, Isidor Medal  
Hurd, Peter, oil, \$100 Maynard Prize  
Laufman, Sidney, oil, Morse Gold Medal  
Smith, William A., oil, \$300 Obrig Prize  
Dodd, Lamar, oil, \$1,200 Palmer Memorial Prize  
Pittman, Hobson, oil, Saltus Gold Medal  
Simpson, Maxwell Stewart, oil, \$100 Speyer  
Prize  
Kearney, John W., oil, \$500 Truman Prize  
Frazier, Richard W., sculp., \$100 Green Prize  
Krammer, Herbert Lewis, sculp., \$200 Proctor  
Prize  
Boulton, Joseph L., sculp., \$300 & Watrous  
Gold Medal  
Landeck, Armin, graphic, \$100 Prize  
Mueller, Hans A., graphic, \$100 Cannon Prize  
Meissner, Leo, graphic, \$50 Cannon Prize  
Pitz, Henry, w.c., \$200 Obrig Prize  
Olsen, Herb, w.c., \$100 Obrig Prize  
Asplund, Tore, w.c., \$50 Academy Prize

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## WHERE TO SHOW

### NATIONAL

**Auburn, New York**  
**FINGER LAKES 16TH ANNUAL SALON OF PHOTOGRAPHY.** May 23-June 20. Auburn Camera Club. Media: photograph and color slide. Entry fee \$1. Jury. Entry blanks and entries due May 19. Write Auburn Camera Club, c/o Cayuga Museum of History and Art, Auburn, New York.

**Flushing, Long Island**  
**ART LEAGUE OF LONG ISLAND 23RD ANNUAL SPRING EXHIBITION.** May 10-16. St. Johns Parish Hall. Media: oil, watercolor, pastel, ceramic and sculpture. Entry fee. Jury. Prizes. Entry blanks and entries due May 1. Write Dick Ralph, Art League of Long Island, 41-17 50th Street.

**Newport, Rhode Island**  
**ART ASSOCIATION OF NEWPORT 42ND ANNUAL.** July 1-26. Media: oil, watercolor, pastel, drawing, print and small sculpture. Entry fee \$2 to non-members. Jury. Entry blanks due June 1. Write The Art Association of Newport, 76 Bellevue Avenue.

**New York, New York**  
**CARAVAN GALLERY OIL EXHIBITION.** May 3-23. Media: oil. Entry fee \$2 for members; \$3 for non-members on acceptance. Jury.

Prizes. Entries due Apr. 28. Write Caravan Gallery, 132 East 65th Street.  
**CREATIVE GALLERY 4TH ANNUAL EXHIBITION AND COLOR REPRODUCTION COMPETITION.** Media: all. \$1,000 in prizes. Write Ann Bridgman, Creative Gallery, 18 East 57 St.  
**NATIONAL SCULPTURE SOCIETY 20TH ANNUAL EXHIBITION OF BAS-RELIEF AND MEDALS.** May 5-24. Salmagundi Club. Jury. Prizes. Write National Sculpture Society, 1083 Fifth Avenue.

**Ogunquit, Maine**  
**OGUNQUIT ART CENTER 33RD ANNUAL EXHIBITION.** July 1-Sept. 7. Media: oil, watercolor and tempera. Entry fee \$10. Jury. Prizes. Entry blanks due June 10. Entries due June 14. Write Ogunquit Art Center, N. Vayana.

**Old Deerfield, Massachusetts**  
**PIONEER VALLEY ASSOCIATION 2ND ANNUAL ART SHOW.** Sept. 3-20. Media: oil, watercolor, casein, tempera, print. Entry fee \$3. Jury. Prizes. Entry blanks due Aug. 8. Entries due Aug. 22. Write Mary Sloane, Sec'y, R.F.D., Bernardston.

**Washington, D. C.**  
**WASHINGTON WATERCOLOR CLUB 56TH ANNUAL EXHIBITION.** June 7-28. National Collection of the Fine Art Natural History Building. Entry fee \$2 for non-members. Jury. Prizes. Entry blanks due May 23. Entries due May 30.

Write Katherine Summy, Sec'y, 1873 Columbia Road.

### Youngstown, Ohio

**BUTLER ART INSTITUTE 18TH ANNUAL MID-YEAR SHOW.** July 4-Labor Day. 1953. Media: oil and watercolor. Entry fee \$2; crate fee \$2. Jury. Prizes: \$5,000. Entry blanks and entries due June 7. Write Butler Art Institute, 524 Wick Avenue.

### REGIONAL

#### Athens, Ohio

**OHIO VALLEY 11TH ANNUAL OIL AND WATERCOLOR SHOW.** July 1-31. Edwin Watts Chubb Gallery. Open to residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania and Kentucky. Media: oil and watercolor. Jury. Entry fee \$2.50. Prizes. Entry blanks due June 1. Entries due June 10. Write Dean Earl C. Seigfried, College of Fine Arts, Ohio University.

#### Buckhannon, West Virginia

**WEST VIRGINIA STRAWBERRY FESTIVAL 3RD ANNUAL ART EXHIBITION.** June 4-7. Fire Station Auditorium. Open to present and former residents of West Virginia. Media: oil and watercolor. Jury. Prizes. Entries due May 28. Write Prof. Fred Schaefer, head, art department, West Virginia Wesleyan College.

#### Chicago, Illinois

**EXHIBITION MOMENTUM MIDCONTINENTAL 1953.** May 2-30. Werner's Bookshop. Open to artists from 18 midwestern states. All media. Jury. Write Werner's Books, 338 S. Michigan Avenue.

#### Cloudercroft, New Mexico

**SOUTHWEST ART EXHIBIT.** July and August. Media: oil paintings ("original, same and saleable.") Entry fee \$3. Write director, Cloudercroft Art Colony.

#### Denver, Colorado

**DENVER ART MUSEUM 59TH ANNUAL EXHIBITION FOR WESTERN ARTISTS.** June 15-Aug. 2. Open to all western artists. Media: painting, drawing, print, and sculpture. Entry fee \$1. Jury. Prizes. Entry blanks and entries due May 28. Write Schleier Memorial Gallery, West 14th Ave. and Acoma Street.

#### Greenwich, Connecticut

**GREENWICH SOCIETY OF ARTISTS 35TH ANNUAL EXHIBITION.** May 16-30. Greenwich Library. Media: oil and sculpture. Write Greenwich Society of Artists, c/o Public Library.

#### Hartford, Connecticut

**HARTFORD SOCIETY OF WOMEN PAINTERS 25TH ANNUAL EXHIBITION.** May 9-31. Wadsworth Athenaeum. Open to women living within 25 miles of Hartford. Entry fee \$3 for non-members. All media. Jury. Prizes. Entries due May 1. Write Mrs. Esther T. Fay, Box 275, West Hartford.

#### Indianapolis, Indiana

**INDIANA CERAMIC 2ND BIENNIAL.** May 17-June 14. Open to Indiana residents. Jury. Prizes: \$760. Entry blanks due Apr. 27. Entries due Apr. 28. Write Wilbur D. Peat, director, John Herron Art Institute, Pennsylvania & 16th Sts.

#### Philadelphia, Pennsylvania

**CHILDREN'S EXHIBITION.** May 4-15. Open to all children under 16 in Philadelphia and vicinity. Media: sculpture, painting, drawing, watercolor, print and ceramic. Entry fee \$5.00. Jury. Prizes. Entry blanks due Apr. 20. Entries due Apr. 23. Write Philadelphia Print Club, 1614 Latimer Street.

**ART STUDENTS EXHIBITION.** May 22-June 5. Open to Philadelphia and vicinity art students, 16 and over. Media: sculpture, painting, drawing, watercolor, print, ceramic and jewelry. Entry fee \$5.00. Jury. Prizes. Entries due May 7. Write Philadelphia Print Club, 1614 Latimer.

#### Pittsburg, Kansas

**KANSAS PAINTERS 5TH ANNUAL EXHIBITION.** June. Open to artists born in Kansas or living in Kansas. Media: oil and watercolor. Jury. Prizes. Entries due May 1. Write Eugene Larkin, Kansas State Teachers College.

#### Sacramento, California

**KINGSLEY ART CLUB ANNUAL EXHIBITION.** May 20-June 28. Crocker Art Gallery. Open to residents of the Central Valley. Media: painting, drawing, print, sculpture and craft. Jury. Prizes. Entries due May 9. Write Mrs. George C. Brett, 2757 Curtis Way.

**NORTHERN CALIFORNIA 6TH ANNUAL GRAPHIC & DECORATIVE ARTS EXHIBITION.** July 1-31. Open to artists of Sacramento and San Joaquin Counties and the Mother Lode area. Media: print, drawing, pottery, weaving, small sculpture and metal. Jury. Prizes. Entries due June 19. Write Alicia Hook, California State Library Prints Room.

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Stuart Purser, Department of Art  
University of Florida, Gainesville, Fla.

## Silvermine, Norwalk, Conn.

SILVERMINE GUILD 4TH ANNUAL EXHIBI-  
TION, June 12-July 6. Open to artists born or  
resident in New England. Media: oil, tempera,  
casein, pastel and sculpture. Entry fee \$3. Jury  
33 cash prizes and 1 one-man gallery exhibi-  
tion. Entry blanks and entries due May 18.  
Write Silvermine Guild of Artists.

## Washington, D. C.

WASHINGTON WATERCOLOR CLUB 56TH AN-  
NUAL EXHIBITION, June 8-29. National Collec-  
tion of the Fine Arts. Media: watercolor, pastel  
or graphic. Entry fee \$2. Jury. Prizes. Entry  
blanks due May 21. Entries due May 29. Write  
Washington Watercolor Club, Katherine Summy,  
sec'y., 1873 Columbia Rd., N.W.

## SCHOLARSHIPS

CUMMINGTON, MASSACHUSETTS. SCHOOL OF  
THE ARTS FELLOWSHIPS. A few scholarships  
are available for painters, musicians and writers  
for the 1953 session, July 6 to August 16.  
Write Theodoros Stamos, 80 West 82nd Street,  
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Rexford Newcomb, College of Fine and Applied  
Arts, Room 110, Architecture Building, Uni-  
versity of Illinois, Urbana, Illinois.

## JOBS IN ART

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## 57th Street

[Continued from page 25]

expresses the atmosphere of that month  
and time, are conspicuously good. (Ar-  
chitectural League, to Apr. 18.)—P. B.

**KOTTLER GROUP:** The 10 artists ex-  
hibiting together here have little in  
common. Their work varies in size,  
style and media. Out of this variety  
several works stand up on their own  
terms. An oil by Harry Mathes, *Two  
Heads*, has faces suggestive of Kissing  
appearing from a welter of expression-  
ist forms. R. Becker Fortel's expert in-  
taglio abstraction reflects a full control  
of mixed media techniques; and Irwin  
Gross' *Shaker Building*, No. 2 is a crisp,  
decorative painting. (Kottler, to Apr.  
30.)—P. B.

**DAVID & SYLVIA LUND:** Working in  
wood and direct plaster, Sylvia Lund  
produces contained and romantic fig-  
ures. Her largest piece, *Horse*, has an  
immediate appeal, and a grace which  
derives from the magnificent long-  
necked Tang horses.

David Lund paints forms that seem  
related to skeletons and viscera. In a  
group of caseins, he uses automatic  
techniques. In some of these caseins,  
light areas suggest the luminosity of a  
scraped-down aquatint. In others, the  
drawing is more dominant, and color  
is subsidiary to contrasts of value.  
(Peter Cooper.)—P. B.

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by Ralph M. Pearson

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The Art Digest



# CALENDAR OF EXHIBITIONS

**AKRON, OHIO**  
Institute To May 3: Human Equations; May 7-June 7: Akron Ann'l.  
**ALBANY, N. Y.**  
Institute To May 3: Albany-ABC's; Fisher.  
**ANN ARBOR, MICH.**  
University To May 8: H. J. Elias.  
**BALTIMORE, MD.**  
Museum To June 21: Old Master Prints.  
Walters To Apr. 22: 4000 Years of Modern Art.  
**BATON ROUGE, LA.**  
Old State Capitol Galleries To May 3: Student Ann'l.  
**BEVERLY HILLS, CALIF.**  
Perls To May 9: McCordell.  
**BIRMINGHAM, ALA.**  
Museum Apr. 29-May 30: Saints in Gothic Art; May 3-30: Cont. Amer. BLOOMFIELD HILLS, MICH.  
Cranbrook To Apr. 27: W. Mitchell.  
**BOSTON, MASS.**  
Brown Apr. 20-May 9: P. Morgan. Childs Apr.: Amer. & Europ. Copley To Apr. 24: H. Woodworth. Doll & Richards Apr. 20-May 9: Wickwire.  
Institute To Apr. 26: Sutherland; Moore.  
Museum Apr. 26: Boston Boy's Club.  
Shore Studio To Apr. 25: Group; Apr. 27-May 16: R. Levin.  
Smith Apr.: Goriansky.  
Vose To Apr. 25: J. Lavallo.  
**BUFFALO, N. Y.**  
Albright To May 10: Buffalo Soc. of Artists.  
**CHATTANOOGA, TENN.**  
Art Assoc. To Apr. 24: Local Artists.  
**CHICAGO, ILL.**  
Arts Club Apr. 28-May 19: Booth; Steinberg.  
Chicago Galleries Apr.: Bohm, Coomer, Turtle.  
Franklin To May 5: Cornell.  
Institute To May 17: Leger.  
Holmes To May 28: Group, pgs. Inst. Tech. Apr.: Chicago Society.  
Lawson To Apr. 25: Koppe.  
Nelson To May 14: Florsheim.  
Newman Brown To May 1: Astrahan. Oehlschlaeger To May 14: Corbino. Stevens-Gross To Apr. 24: C. Burg.  
**CINCINNATI, OHIO**  
Museum To May 12: Print Accessions; To May 3: Faculty.  
**CLAREMONT, CALIF.**  
Scripps To May 14: Ceramics Ann'l.  
**CLEVELAND, OHIO**  
Art Colony To May 1: Morrow.  
Museum To Apr. 26: Views of Venice.  
**COLORADO SPRINGS, COLO.**  
Arts Center To Apr. 28: Artists W. of Mississippi.  
**COLUMBIA, S. C.**  
Museum To Apr. 26: Artists' Guild.  
**CORNING, N. Y.**  
Museum of Glass To May 10: Du Vinci Inventions.  
**DALLAS, TEX.**  
McLean To May 4: C. Brants.  
Museum To Apr. 26: Hallmark Awards.  
**DAYTON, OHIO**  
Institute To Apr. 25: Mod. Japanese Ptg.  
**DELRAY BEACH, FLA.**  
Mayo Hill Apr.: Cont. Ptrs.  
**DENVER, COLO.**  
Museum To Apr. 26: Legends in Art.  
**DES MOINES, IOWA**  
Art Center To May 3: S. Baizerman.  
**DETROIT, MICH.**  
Institute To May 13: C. Meryon.  
**FORT WAYNE, IND.**  
Museum Apr. 19-May 1: I.M.O. Art Alliance.  
**FITCHBURG, MASS.**  
Museum To May 17: Roz; Baskin.  
**GREEN BAY, WISC.**  
Neville Museum To Apr. 30: Markell; Lee; To May 15: Ancient Maya.  
**GREENWICH, CONN.**  
Library Gallery To Apr. 26: D. Ockman.  
**HAGERSTOWN, MD.**  
Museum Apr.: Cumberland Valley Ann'l.  
**HARTFORD, CONN.**  
Atheneum To May 3: Cont. Drugs. From 12 Countries.  
**HOUSTON, TEX.**  
Museum To Apr. 26: Tex. Wcol.; Pan Amer.  
**KANSAS CITY, MO.**  
W. R. Nelson Gallery To May 3: Amer. Portraits; From May 1: A. H. Maurer; L. Kester.  
**LINCOLN, MASS.**  
De Cordova Museum To May 10: Mass. Crafts.  
**LONG BEACH, CALIF.**  
Art Center To May 17: Olivetti-Ind. Design.  
**LOS ANGELES, CALIF.**

Art Assoc. Apr.: Cont. Ptg.  
Falk-Robert To May 2: J. Young.  
Hatfield Apr.: Cont. Ptg.  
Landau Apr. 20-May 9: Van Leyden.  
Museum Apr. 17-June 1: Toulouse-Lautrec Prints.  
Vigevano To Apr. 30: Fr. Master Drugs.  
**MANCHESTER, N. H.**  
Currier Gallery Apr. 18-May 10: Lloyd, sculp.  
**MANHATTAN, KANS.**  
State College Apr. 23-May 3: Fine Arts Festival.  
**MIAMI BEACH, FLA.**  
Art Center To Apr. 26: F. C. Kirk.  
**MILWAUKEE, WISC.**  
Institute To Apr. 26: Wisc. Art Ann'l.  
**MINNEAPOLIS, MINN.**  
Institute To May 7: Ancient Sculp.; To May 31: Karolik Coll.  
**MONTREAL, CANADA**  
Museum From Apr. 19: "Victory at Sea"; Apr.: Graphic Art Soc.  
**NEWARK, N. J.**  
Museum From Apr. 15: Antique Wallpapers.  
**NEW HAVEN, CONN.**  
Gallery 77 Apr. 10-May 9: Kane-mitsu.  
**NEW ORLEANS, LA.**  
Degado Museum Apr.: Kress Coll.  
**OAKLAND, CALIF.**  
Oakland To May 3: Wcol. Awards.  
**OMAHA, NEBR.**  
Joslyn Museum To Apr. 26: Mid-west Design.  
**PASADENA, CALIF.**  
Institute Apr.: "Art is Everybody's Business."  
**PHILADELPHIA, PA.**  
Academy To Apr. 26: M. Berd.  
Art Alliance To May 10: Phillips, Merrick, Pozzatti.  
Coleman To Apr. 23: J. Dufy.  
De Braux Apr.: J. Dries.  
Donovan Apr. 20-May 9: A. Flory.  
Dubin Apr. 22-May 12: A. Hankins.  
Hendler Apr.: Greenberg.  
Lush To Apr. 24: Sankowsky.  
Moore To Apr. 28: Kirkland.  
Print Club To Apr. 24: Etching Ann'l.  
Schurz Foundation Apr.: J. O. Schveiger.  
**PITTSBURGH, PA.**  
Art Center To Apr. 24: Weavers & Craftsmen.  
**PITTSFIELD, MASS.**  
Berkshire Museum To Apr. 30: Nat'l Soc. Casein Ptrs.; To May 3: F. Brooks.  
**PORTLAND, ORE.**  
Museum To May 3: Cont. Ptg. & Sculp.  
**POUGHKEEPSIE, N. Y.**  
Three Arts Apr.: T. McKenna.  
**RICHMOND, VA.**  
Museum May 1-June 2: Virginia Ann'l.  
**ROCHESTER, N. Y.**  
Gallery Apr.: U. S. Ptrs. 1720-1920.  
**ROCKPORT, MASS.**  
Art Assoc. To Apr. 26: C. Nutley.  
**SACRAMENTO, CALIF.**  
Crocker Gallery To May 3: Cal. Wcol. Soc.  
**ST. LOUIS, MO.**  
Museum Apr.: Cont. Art; To May 31: Fr. Posters.  
**ST. PAUL, MINN.**  
Gallery To May 3: Designed For Living.  
**SAN ANTONIO, TEX.**  
Witte Museum To May 3: Local Ann'l.; Chen Chi.  
**SAN FRANCISCO, CALIF.**  
Cal. Palace Apr.: L. Heuseux; Ingres. De Young Museum To Apr. 26: B. Stone; Apr.: Wcol. Awards.  
Gump's To Apr. 23: Shoemaker; Cameron; Moyer.  
Labaudt Apr.: Cont. Art.  
Museum To May 3: J. Marin; G. Beal.  
Rotunda To May 2: F. H. Das; F. M. Taylor; R. C. Seigle.  
**SANTA BARBARA, CALIF.**  
Museum To Apr. 26: Howard; Fearing.  
**SEATTLE, WASH.**  
Frye Museum To May 1: M. Marshall.  
Museum To May 3: Froelich; Givler; Hall; Hill.  
**SILVERMINE, CONN.**  
Guild To Apr. 25: M. Sorgan.  
**SIOUX CITY, IOWA**  
Art Center Apr.: Sioux City Ann'l.  
**TOLEDO, OHIO**  
Museum To Apr. 26: Rouart Coll.  
**TULSA, OKLA.**  
Philbrook Apr.: Okla. Ann'l.  
**TORONTO, CANADA**  
Gallery To Apr. 26: Graphic Art Soc.; May 1-31: "Les Fauves."  
**UTICA, N. Y.**  
Munson-Williams-Proctor To May 10: K. H. Miller.  
**WASHINGTON, D. C.**  
Corcoran To May 3: Cont. Oil Biennial.

National Apr.: Dale Coll.; Nuremberg and the German World.  
Phillips To May 4: De Stael.  
Wash. Univ. Apr.: Art Club Ann'l.  
Whyte Gallery Apr. 25-May 14: P. Taylor.  
**WEST PALM BEACH, FLA.**  
Norton Gallery Apr.: Student Ann'l.  
**WORCESTER, MASS.**  
Museum To May 31: Fr. Masters Lithographs; Apr. 24-May 13: Self Portraits.  
**YOUNGSTOWN, OHIO**  
Butler Inst. To Apr. 26: Yunkers, Pederli; Local Portraits.

## NEW YORK CITY

### MUSEUMS

Brooklyn (Eastern Pkway) Apr. 22-June 21: Nat'l Print Ann'l.  
City of N. Y. (5th at 103) To May 5: Nieuw Amsterdam; To Sept. 7: "Fancies in Fashion."  
Cooper Union (Cooper Sq.) To June 5: Prints, Regent Style; English Arch. & Decoration.  
Guggenheim (5th at 88) To May 13: 20th C. Paintings.  
Jewish (5th at 92) Apr.: I. David; To Aug. 1: "A Visit to Jerusalem."  
Metropolitan (5th at 82) To May 10: Japanese Ptg. & Sculp.; To May 25: Fr. Prints; Continued: Rembrandt; Met Treasures; Nieuw Amsterdam.  
Modern (11W53) To May 31: Rouault; To May 17: Mod. Posters; Apr. 29-Sept. 7: 20th C. Sculpture.  
National Academy (5th at 89) To Apr. 26: 128th Annual.  
Natural History (Cent. Pk. W. at 79) To Apr. 26: Ugo Mochi; Apr. 18-May 10: Sculptors Guild.  
N. Y. Historical Soc. (Cent. Pk. W. at 77) Apr.: "Circus Time."  
Riverside (103 & Riv. Dr.) To May 3: Knickerbocker Artists.  
Whitney (10W8) To May 29: 1953 Annual, Sculp., Wcols. & Drugs.

### GALLERIES

A.A.A. (711 5th) Apr. 20-May 9: L. Harmon.  
A.C.A. (63E57) Apr. 20-May 9: H. Gottlieb.  
A.S.L. (50E54) To Apr. 30: L. Evan. Amer. House (32E52) To Apr. 24: Fong Chow, Ceramics.  
Argent (67E59) To May 2: Beth C. Hamm.  
Artists (851 Lex. at 64) To Apr. 23: Boehler; Apr. 25-May 14: E. Smith.  
A.S.L. (215W57) To May 23: Student Concours.  
Babcock (38E57) To May 2: E. Newman.  
Barbizon, Little (Lex. at 63) Apr.: Hintermeister.  
Barzansky (664 Mad. at 61) To Apr. 25: Abington Sq. Ptrs.  
Borsenicht (61E57) Apr. 20-May 9: Rubin.  
Burliuk (119W57) Apr.: Group.  
Cadby-Birch (21E63) To Apr. 25: Music.  
Caravan (132E65) To Apr. 25: Wcols.  
Carlebach (937 3rd at 56) To May 15: So. Pacific Art.  
Carnegie Hall Gallery (56 at 7th) To Apr. 26: Philharmonic Ptrs. Ann'l.  
Carstairs (11E57) Apr. 25-May: Cont. Fr.  
Chapellier (48E57) Apr. 25-May 9: 5 Artists.  
Circle & Square (16W58) To Apr. 29: Du Plantier, Negri.  
Contemporary Arts (106E57) Apr. 20-May 8: Holbrook.  
Coronet (106E60) Apr.: Fr. Mod. Creative (18E57) To May 12: Vickrey; Greenburg; Horwitz.  
Davis (231E60) To May 9: Abramson; Levine.  
Dellus (470 Park) To Apr. 25: Pissarro.  
Downtown (32E51) Apr. 21-May 9: Aronson.  
Durlacher (11E57) To May 2: Melcarth.  
Duyven (18E79) Apr.: "Lovely Children."  
Egleston (161W57) Apr.: Group.  
Eighth (33W8) To Apr. 26: Oils.  
Feigl (601 Mad. at 58) Apr.: Mod. Ptg.  
Ferargil (63E57) To Apr. 26: Sanchez; T. George.  
Fine Arts Assoc. (41E57) To May 9: M. Schwartz.  
Fourth St. (145W4) Apr.: Bernhardt.  
Fried (6E65) Apr.: Vantongerloo.  
Friedman (20E48) Apr.: J. G. Smith.  
Galerie Moderne (49W53) To May 2: V. Laks.  
Galerie St. Etienne (46W57) To May 15: Grandma Moses.  
Ganso (125E57) To Apr. 25: R. Wilson; Apr. 27-May 16: A. Redein.  
Goodman (137E27) From Apr. 21: Epko.  
Grand Central (15 Vand.) To May 2: W. R. Leigh; Apr. 28-May 9: H. Gasser.  
Grand Central Mod. (130E56) To May 2: B. Broune.  
Hackler (24W58) Apr. 20-May 9: R. Bens.  
Hansa (70E12) To Apr. 30: J. Beckwith.  
Hartert (22E58) Apr.: Amer. Ptg.  
Heller (117E57) To Apr. 25: Herrmann; Apr. 22-May 16: Alston.  
Hewitt (18E69) To Apr. 25: Gutmann.  
Hugo (26E55) To Apr. 25: Pallarini.  
Iolas (46E57) Apr. 21-May 4: Arpels.  
Jackson (22E66) To Apr. 25: Amer. Wcols.; Apr. 29-May 14: L. Kimball.  
Jacobi (46W52) To May 5: Group.  
Janis (15E57) To May 9: Dada.  
Johnnes (127 Macdougall) Apr.: Atelier 17.  
Kaufmann (YMHA Lex. at 92) To Apr. 30: 2nd Debut.  
Kennedy (785 5th) Apr.: A. Landeck.  
Kleemann (85E57) Apr.: Bosa.  
Knodler (14E57) To May 2: Venard.  
Kootz (600 Mad. at 58) To Apr. 25: Motherwell.  
Kottler (33W58) Apr.: Group.  
Kraushaar (32E57) Apr. 20-May 16: V. Smith.  
Layton (197 Bleeker) Apr.: Group.  
Levitt (35E49) To Apr. 30: Kupferman.  
Little Studio (680 Mad. at 63) Apr.: Group.  
Lucas (36W47) Old Prints.  
Matisse (41E57) Apr. 21-May 9: Gabo.  
Midtown (17E57) To Apr. 25: G. R. Davis.  
Milch (55E57) To Apr. 25: J. Whorf.  
Nat'l Arts Club (15 Gram. Pk.) Apr. 20-25: Flower Show.  
New Age (138W15) Group, 1-5 p.m.  
New Art Circle (41E57) Group.  
New (63W44) To Apr. 30: Group.  
Newhouse (15E57) Old Masters.  
New School (66W12) To May 12: Faculty Drugs.  
Niveau (63E57) To May 16: Fr. Ptg.  
Parsons (15E57) Apr. 20-May 9: H. Ferber.  
Passedoit (121E57) To Apr. 25: W. Putman.  
Pen & Brush (16E10) Apr. 23-May 6: Cantarella; Aunio; Buell.  
Peridot (6E12) To Apr. 25: Bourgeois.  
Peris (32E58) To May 16: Mod. Fr. Ptg.  
Portraits (136E57) Apr. 27-May 18: Revier.  
Rehn (683 5th) Apr. 27-May 16: E. Driggs.  
Roerich (319W107) Apr.: Group.  
RoKo (51 Gruwch.) To Apr. 23: Harvey.  
Rosenberg (16E57) Apr.: Fr. & Amer. Ptg.  
Saidenberg (10E77) Apr. 20-May 31: 4 Americans.  
Salpeter (42E57) Apr. 20-May 9: Kallem.  
B. Schaefer (32E57) Apr. 20-May 16: De Groot.  
Sculpture Center (167E69) To Apr. 30: Group.  
Segy (708 Lex. at 57) Apr.: Congo Art.  
Serigrafar (38W57) To Apr. 27: Andersen.  
Stable (924 7th at 58) To Apr. 25: Mitchell.  
Tanager (51E4) To Apr. 28: Opening Group.  
The Contemporaries (959 Mad. at 75) To Apr. 24: Albers, von Wicht, Jordan.  
Tibor De Nagy (206E53) Apr. 21-May 9: Kresch, Heller-Grunig.  
Touraine (929 Mad. at 74) Group.  
Tribune (100W42) Apr.: J. Wilson.  
Truman (33E29) To May 2: D. Savin.  
Valentin (32E57) To May 2: Masson.  
Van Diemen-Lilienfeld (21E57) To May 15: Mod. Fr.  
Village Center (42W11) To Apr. 24: Oil Accs.  
Viviano (42E57) Apr. 20-May 16: A. Sims.  
Walker (117E57) Apr. 20-May 9: M. Jamieson.  
Wellons (70E56) To Apr. 25: R. Arthur.  
Weyhe (794 Lex. at 61) To May 2: Goldstein.  
Wildenstein (19E64) To May 16: "Springtime in Painting."  
Willard (23W56) To May 2: Tobey.  
Wise House (15E84) To May 13: L. Gurdus.  
Wittenborn (38E57) Apr. 20-May 9: F. Becker.





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TWELVE 1/2 X 4 INCH TUBES



